TOY, CLARE C., M. M. Requiem. (2010)
Directed by Dr. Mark A. Engebretson. 151 pp.

The Requiem which is the centerpiece of this document is a musical composition for mixed choir and organ, written in partial fulfillment of the requirements for the M.M. in Music Composition. Additional instrumentation includes harp accompaniment for the setting of Psalm 23, and a handbell part for two of the anthems.

This work is based on the text for Burial of the Dead (Rite Two) in the Book of Common Prayer of the Episcopal Church, which is in the Public Domain. It also incorporates several Scripture texts, including Isaiah 25:6-9 (New International Version) and Psalm 23 (King James Version) and an anthem based on John 14:1-6. The full text may be found in Appendix A.

An introductory chapter describes the process of researching other Requiems, deciding on a text, choosing the musical settings for each text, and bringing the work to completion. Musical examples highlight the use of creative dissonance, rhythmic and metric diversity and textural variation within the work.

The Requiem will be performed at the morning services of First Presbyterian Church of Greensboro on November 7, 2010, which is All Saints Sunday. In addition to the Requiem, other pieces were composed for those worship services, including an organ prelude and postlude, an opening hymn (text and music) and two responses for choir and congregation. These are included in Appendix B.

REQUIEM

by

Clare C. Toy

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Greensboro

2010

Approved by

Committee Chair

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of The Graduate School at the University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

_____

_____

Date of Acceptance by Committee

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CHAPTER I

INTRODUCTION

Prior to pursuing undergraduate and graduate degrees in music composition, I served for over forty years as a church musician. This included being a church pianist, directing church choirs and, ultimately, composing music for church choirs and congregations. My sole purpose in getting a graduate degree in composition was to improve my skills toward this end—writing music for worship.

As I began to ponder my Master's composition project, the idea of writing a Requiem rose to the top of my list of possibilities. I approached Dr. Robert Wells, Associate Professor of Voice at UNCG, and also Director of Music Ministry at the First Presbyterian Church of Greensboro, about the possibility of partnering with First Presbyterian on this project. His response was an enthusiastic "yes!" Dr. Wells told me that their choir typically sings a Requiem on All Saints Sunday (the first Sunday after All Saints Day) and suggested that they might present my Requiem on November 7, 2010. This conversation took place in early September, 2009, giving me a full year in which to complete the work.

The first challenge was deciding on a text. As a starting point, I perused numerous Requiems, widely ranging in date, length and content (Table 1).

Berlioz (1837)[1]	Brahms (1868)[2]	Britten (1962)[3]	Bruckner (1849)[4]
Requiem	*Blessed are they*	*Requiem Eternum*	*Requiem*
Kyrie	*Behold, all flesh is as grass*	*Kyrie*	*Kyrie*
Dies Irae	*Lord, make me to know*	*Dies Irae*	*Dies Irae*
Quid sum miser	*How lovely is Thy dwelling place*	*Domine Jesu Christe*	*Domine Jesu*
Rex tremendae	*Ye now are sorrowful*	*Sanctus*	*Hostias*
Quaerens me	*Here on earth*	*Agnus Dei*	*Quam Olim*
Lacrimosa	*Blessed are the dead*	*Libera Me*	*Sanctus*
Domine Jesu			*Benedictus*
Hostias			*Agnus Dei*
Sanctus			*Requiem*
Agnus Dei			*Cum Sanctis*

Cherubini (1816) [5]	Durufle (1947)[6]	Faure (1888)[7]	Mozart (1791)[8]
Requiem	*Requiem*	*Requiem*	*Requiem*
Kyrie	*Kyrie*	*Kyrie*	*Kyrie*
Requiem aeternam	*Domine Jesu*	*Domine Jesu*	*Dies Irae*
Dies Irae	*Sanctus*	*Sanctus*	*Tuba Mirum*
Domine Jesu	*Pie Jesu*	*Pie Jesu*	*Rex Tremendae*
Sanctus	*Agnus Dei*	*Agnus Dei*	*Recordare*
Pie Jesu	*Lux aeterna*	*Libera me*	*Confutatis*
	Libera me	*In Paradisum*	*Domine Jesu*
	In Paradisium		*Hostias*
			Lacrimosa
			Sanctus
			Benedictus
			Agnus Dei

[1] Hector Berlioz, *Grandmesse des morts: Requiem* (Bärenreiter-Verlag: New York, 1992).
[2] Johannes Brahms, *Ein Deutches Requiem* (Kalmus: New York, 1900).
[3] Benjamin Britten, *War Requiem* (Boosey and Hawkes: New York, 1997).
[4] Anton Bruckner, *Requiem D-Moll* (Bruckner Gesellshaft: Vienna, 1998).
[5] Maria Luigi Cherubini, *Requiem in D Minor* (Sernissima Music/Kalmus: Boca Raton, FL, 2006).
[6] Maurice Durufle, *Requiem* (Durand & C: Paris, 1950).
[7] Gabriel Fauré, *Requiem* (J. Hamelle & C: Paris, 1998).
[8] Wolfgang Amadeus Mozart, *Requiem* (C. F. Peters: New York).

Ockeghem (1480-90)[9]	Pinkham (1992)[10]	Rutter (1986)[11]	Verdi (1874)[12]
Requiem	*Requiem*	*Requiem*	*Requiem*
Kyrie	*Kyrie*	*Kyrie*	*Kyrie*
In medio mortis	*Sanctus*	*Out of the deep*	*Dies Irae*
Sicut cervus desiderat	*Agnus Dei*	*Pie Jesu*	*Domine Jesu*
Rex gloriae	*Lux Aeterna*	*Sanctus*	*Sanctus*
	In Paradisum	*Agnus Dei*	*Agnus Dei*
		Psalm 23	*Lux Eterna*
		Lux Eterna	*Libera Me*

Table 1. List of Requiems and their movements by other composers. (Alphabetical by composer)

With the exception of the Brahms *German Requiem,* all of these Requiems are derived in some way from the liturgy of the Requiem Mass of the Roman Catholic Church. Hence, there are certain movements, the *Kyrie*,[13] the *Sanctus*,[14] and the *Agnus Dei*,[15] which are common to most, because they are a standard part of every Mass. I started my compositional efforts with these three, because I was still in the process of deciding on the full text of the Requiem. In an effort to make the text understandable to all, I included the English translation as well as the Greek and Latin texts in all three of these pieces, and in the later-written *Requiem Aeternam.*[16]

When I served on the staff of an Episcopal Church, I became familiar with the two Burial Rites in the *Book of Common Prayer*, and always admired the beauty of the texts. Rite One employs the more traditional language, and Rite Two the more

[9] Johannes Ockeghem, *Requiem für sechsstimmigen gemischten Chor* (Eulenburg: Zurich, ?).
[10] Daniel Pinkham, *The Small Requiem* (C.F. Peters: New York, 2000).
[11] John Rutter, *Requiem* (Oxford University Press: Oxford, 1986).
[12] Giuseppe Verdi, *Requiem to the Memory of Alessandro Manzoni (*G. Schirmer, Inc: New York, 1895).
[13] Clare Toy, *Requiem,* 28.
[14] Toy *Requiem,* 68.
[15] Toy *Requiem,* 98.
[16] Toy *Requiem,* 76.

contemporary. It should be noted that these texts are in the public domain, and therefore could be used without seeking permission from the copyright owner. Ultimately *The Burial of the Dead: Rite Two*[17] was the source that I proposed (Table 2). There was a broad selection of Scriptures, in addition to the written liturgy. I chose an Old Testament lesson (Isaiah 25:6-9), a Psalm (23), and a New Testament lesson (John 14:1-6). The first two were set to music, and the latter was the basis for the text of *In the Father's Dwelling*, the anthem that precedes the *Sanctus* (Appendix A.)

The presence of a beautiful pipe organ at First Presbyterian motivated me to write organ accompaniment for most of the anthems. *Psalm 23* was scored for choir and harp.[18] A friend of mine is an excellent harpist, and gave me excellent pointers on writing for the harp. I wrote a handbell part for *In the Father's Dwelling* and *Sanctus*.[19]

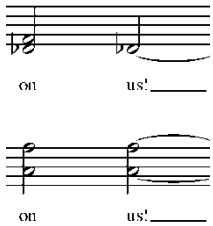
Title	**Source**
Introit	*The Book of Common Prayer: Burial Rite Two*
Kyrie	*The Book of Common Prayer: Holy Eucharist Rite One*
Everlasting Joy	Antiphon text by Clare Toy; Verses from Isaiah 25:6-8 of the Holy Bible, New International Version
Psalm 23	Holy Bible, King James Version, as found in *The Book of Common Prayer: Burial Rite One*
In the Father's Dwelling	Text by Clare Toy; based on the Holy Bible, John 14:1-6
Sanctus	*The Book of Common Prayer: Holy Eucharist Rite Two*
Requiem Aeternam	*The Book of Common Prayer: Burial Rite Two*
A Song to the Lamb	*The Book of Common Prayer: Morning Prayer Rite Two*
Agnus Dei	Traditional, as found in Daniel Pinkham's *The Small Requiem*
Christ is Risen	*The Book of Common Prayer: Burial Rite Two*

Table 2. List of movements and sources in Toy *Requiem*

[17] *The Book of Common Prayer* (The Seabury Press: New York, 1979), 491.
[18] Toy *Requiem*, 52-63.
[19] Toy *Requiem*, 64-75.

In addition to the Requiem itself, I was to compose all of the other music for All Saints Sunday, including a prelude, an opening hymn, several short congregational responses, and a postlude (Appendix B). I decided to invite congregational participation during the Requiem itself by including several anthems with antiphons to be sung by choir and congregation. The greatest challenge that I faced was setting texts that are mostly non-metrical to music. My previous experience in setting the Psalms to music was helpful in this regard. I determined the natural rhythm of each text, and then adapted a melody to that rhythm. The only departure from this was the use of Simplified Anglican Chant for *Everlasting Joy*, which is to be sung unmetered, like spoken text.[20] I wrote a metrical antiphon in the same piece for choir and congregation to sing, which is based on a parallel passage in Isaiah.[21] My compositional order for all the pieces was melody first (based on the text), then vocal arrangement, then accompaniment, dynamics, and articulations. I sought to be creative in my harmonization, to include metric and rhythmic diversity in the work, and to vary the textures and voicing.

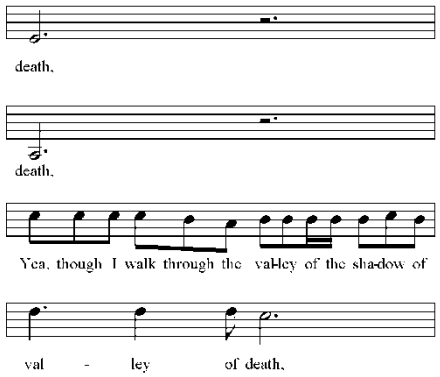
I employed dissonant harmonies at appropriate points to add interest and to reinforce the text. The *Kyrie* contains one example of this (Ex. 1).



Example 1. Minor 9th dissonance in *Kyrie Eleison*, mm. 36, 56, and 79.

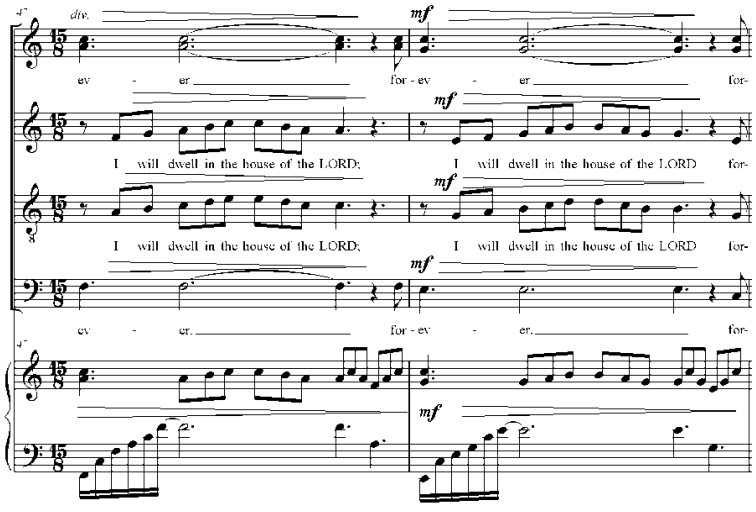
[20] Toy *Requiem*, 43-46.
[21] Toy *Requiem*, 40-42, 47-51.

Another example of dissonance which directly relates to the text is the major 7th above the bass in m. 28 of *Psalm 23*, on the word "death" (Ex. 2).



Example 2. Major 7th dissonance in *Psalm 23*, m. 28.

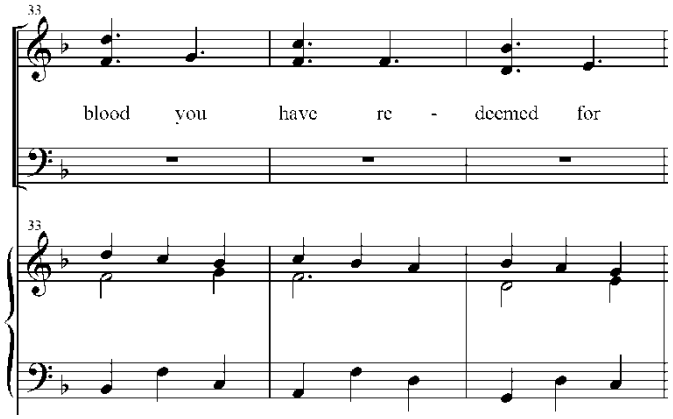
The unusual meter of 5/4 is used in both *In the Father's Dwelling* and *Sanctus*, divided into a 3 + 2 pattern.[22] *Psalm 23* employs varied compound meters ranging from 9/8 to 12/8, with a 15/8 meter in m. 47 (Ex. 3).



Example 3. 15/8 meter in *Psalm 23*, mm. 47-48.

[22] Toy Requiem, 64-75.

Rhythmic interest was added in the same piece by the use of duplets against triplets, and in *A Song to the Lamb* by juxtaposing two dotted quarters and three quarter notes in the ¾ meter (Ex. 4).



Example 4. Rhythmic counterpoint in *A Song to the Lamb*, mm. 33-35.

Examples of varied texture and voicing in the work include the use of a soprano solo in mm. 42-51 of the *Introit*, followed by an alto solo in mm. 52-55, then a soprano/alto duet in mm. 56-65, and lastly a baritone solo in mm. 91-106 of the same piece; a passage for unison basses and then unison tenors in mm. 12-20 of the *Kyrie;* and sections for SATB voices with only the organ pedal in accompaniment in mm. 1-8, 20-28, and 61-68 of *Requiem Aeternam*.

In June of 2010, I attended the annual Composer's Symposium in Decatur, Georgia, sponsored by Pine Lake Music Company and the Joseph Martin Institute. At this symposium, which I have attended since its inception in 2005, I had lessons with Joel Raney, Mary McDonald, and Jane Holstein, all of whom are organists and published

composers. They gave me many excellent suggestions about the organ part as well as the choral score. Since I am a pianist, these were particularly helpful.

One of the extremely helpful ideas I took away from the Composer's Symposium was the use of a proofreading checklist, which I used in editing the Requiem (Table 3).

Title	Measure #'s	Articulations
Subtitle	Brackets etc.	Lyrics
Composer	Repeats/Endings	Slurs/Ties/Exts
Source	Time Signatures	Stems/Beams
Metronome	Key Signatures	Accidentals
Group names	Clefs	Organ Markings
Copyright	Tempo changes	Margins
Page #'s	Dynamics	Page Titles

Table 3. Proofreading checklist[23]

My purpose in gaining a graduate degree in Music Composition was first and foremost to improve my writing skills. During the summer of 2010 I learned that Shawnee Press will be publishing one of my anthems—my first to be published. My graduate study has added many colors to my compositional palette, in terms of broader harmonic possibilities, rhythmic and metric diversity, and textural variety. The process of writing this Requiem has challenged me to employ these colors in imaginative ways, inspired by the masters of the past and of the present.

[23] Adapted from the Anthem checklist used by Lorenz Publishing Company, presented at the 2010 Composer's Symposium at Pine Lake Music Company, June 14-27, 2010.

CHAPTER II

REQUIEM

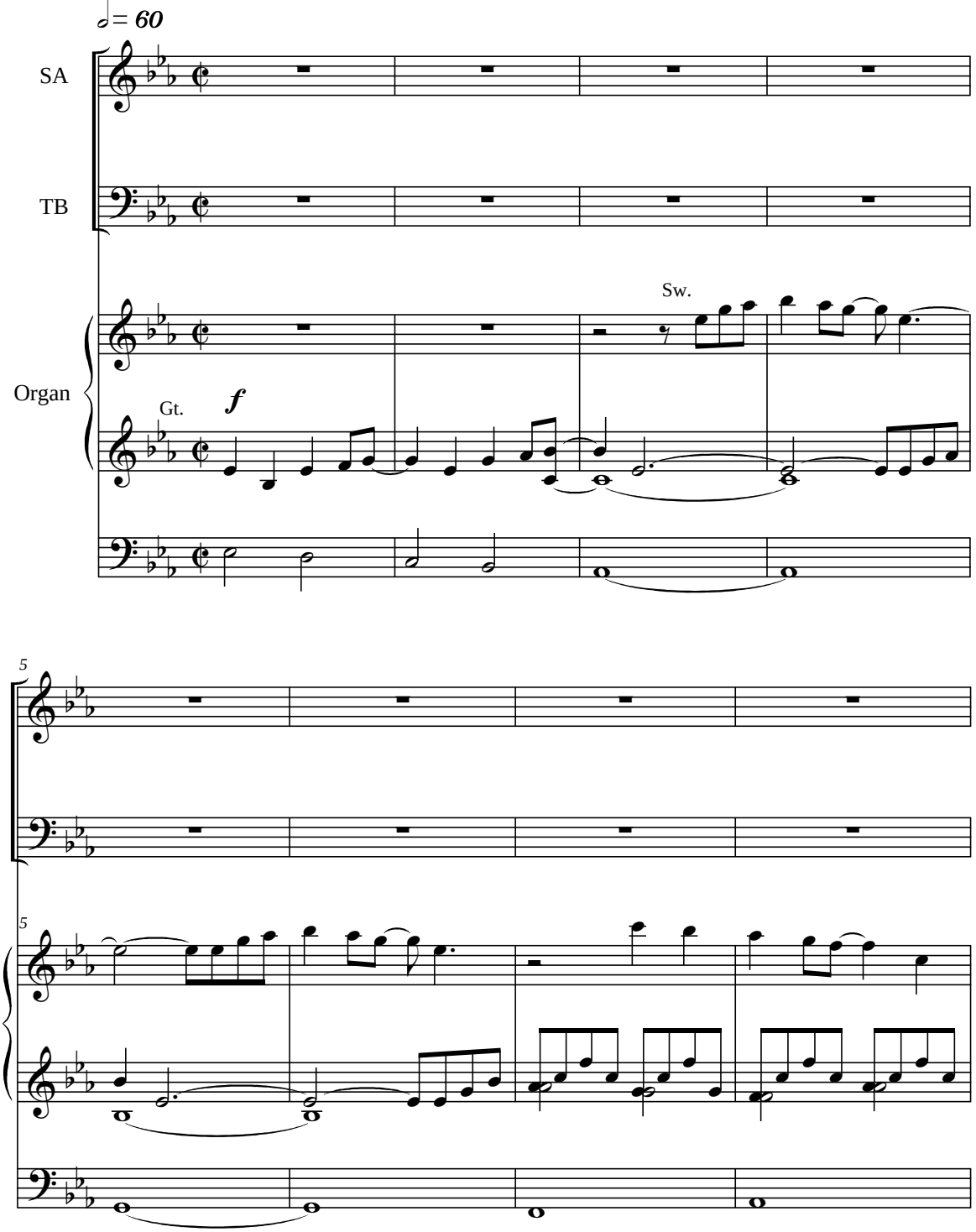
For SATB Choir and Organ

Introit

Book of Common Prayer

SATB with organ

Clare C. Toy (ASCAP)



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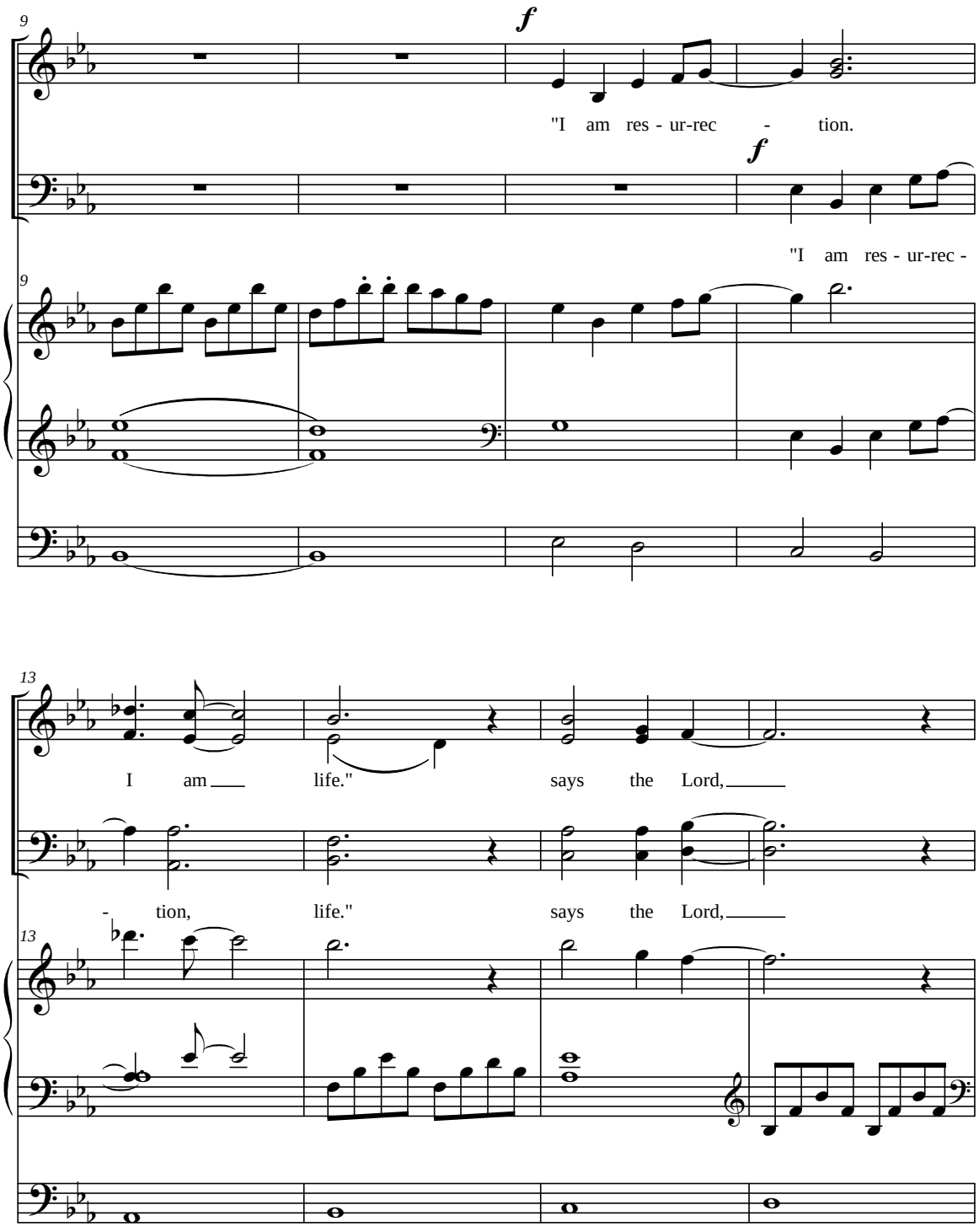
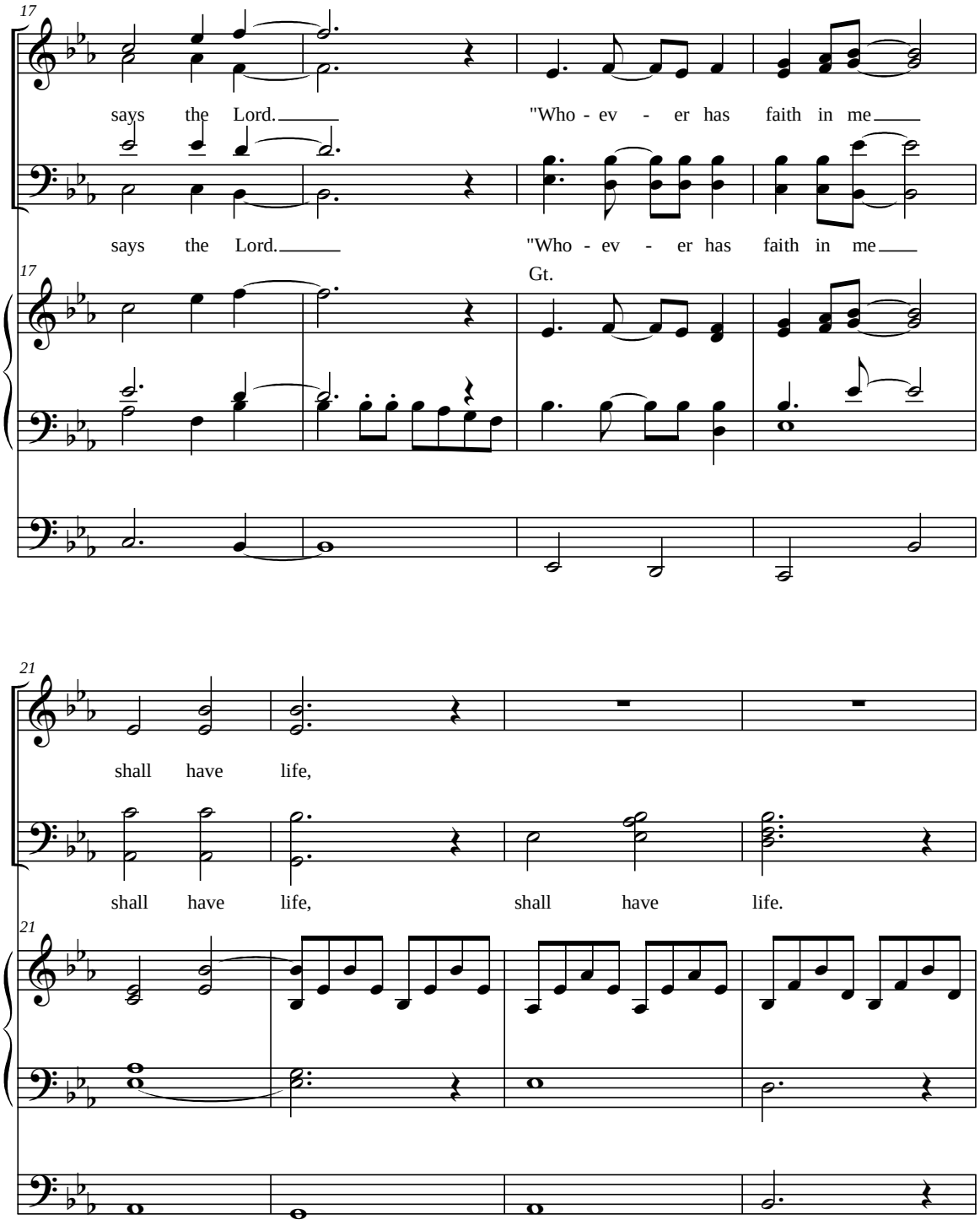
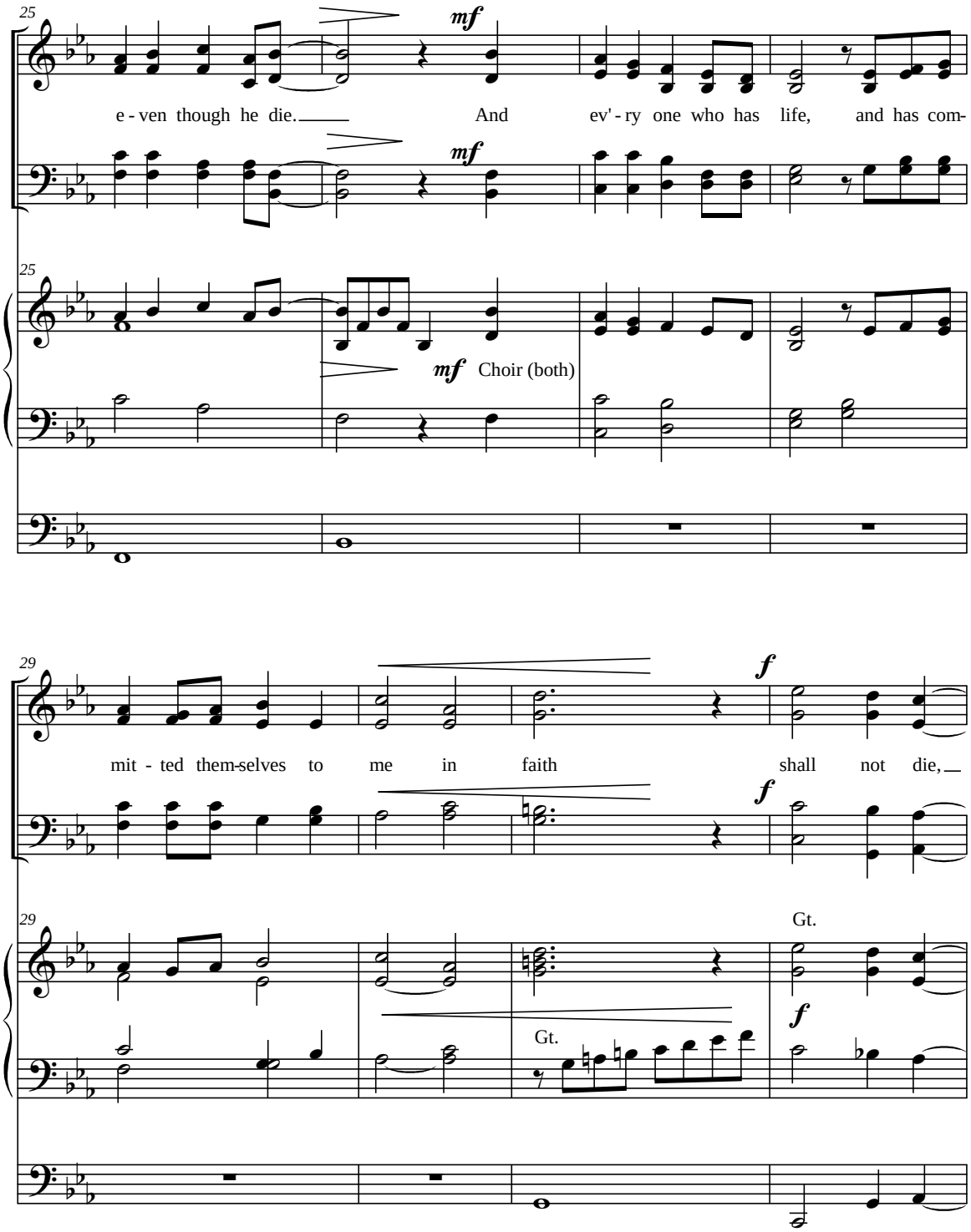
Introit


9
f
"I am res - ur-rec - tion.
f
"I am res - ur-rec -
9
13
I am life." says the Lord,
- tion, life." says the Lord,
13

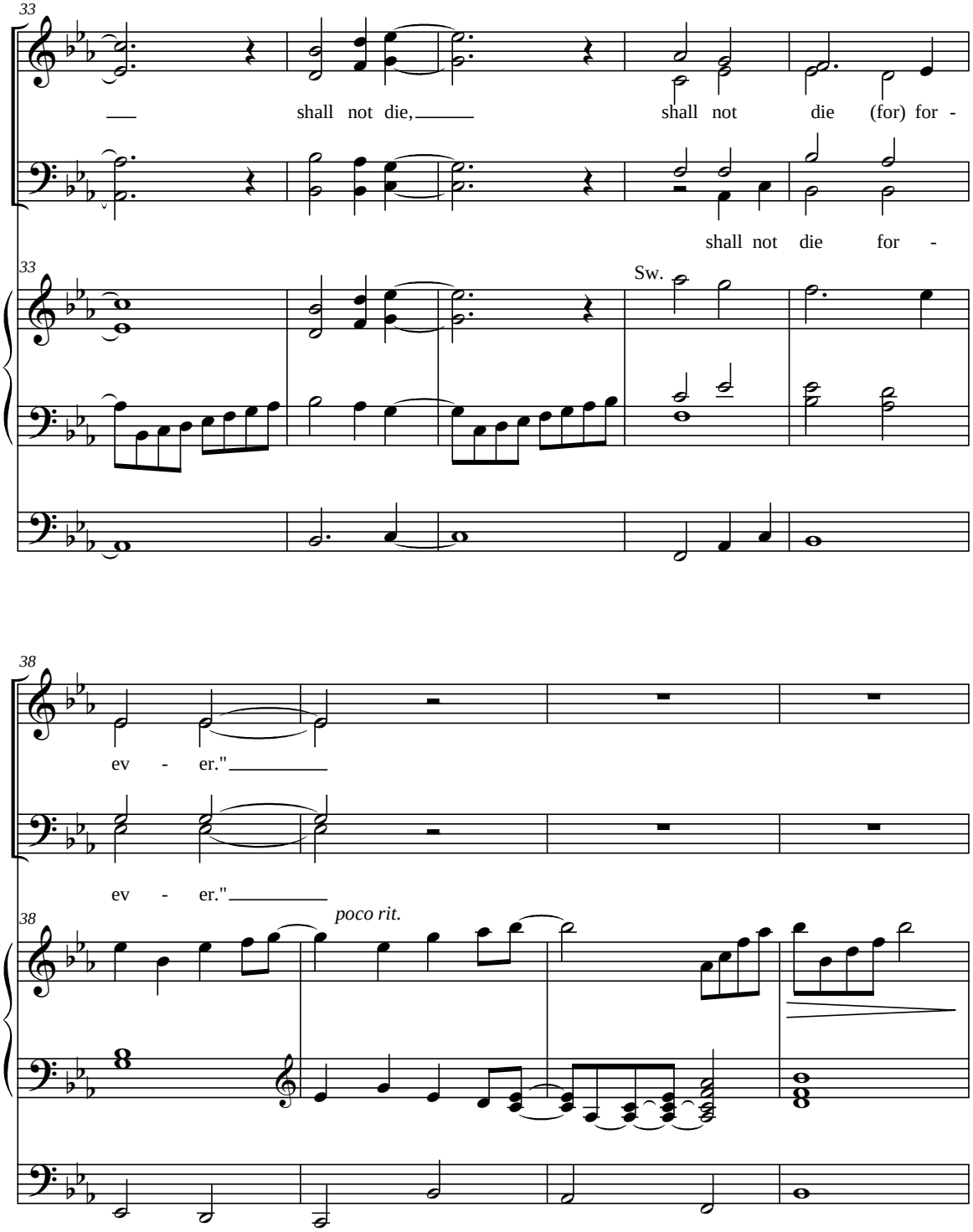
Introit


17
says the Lord. "Who - ev - er has faith in me
says the Lord. "Who - ev - er has faith in me
Gt.
21
shall have life,
shall have life, shall have life.

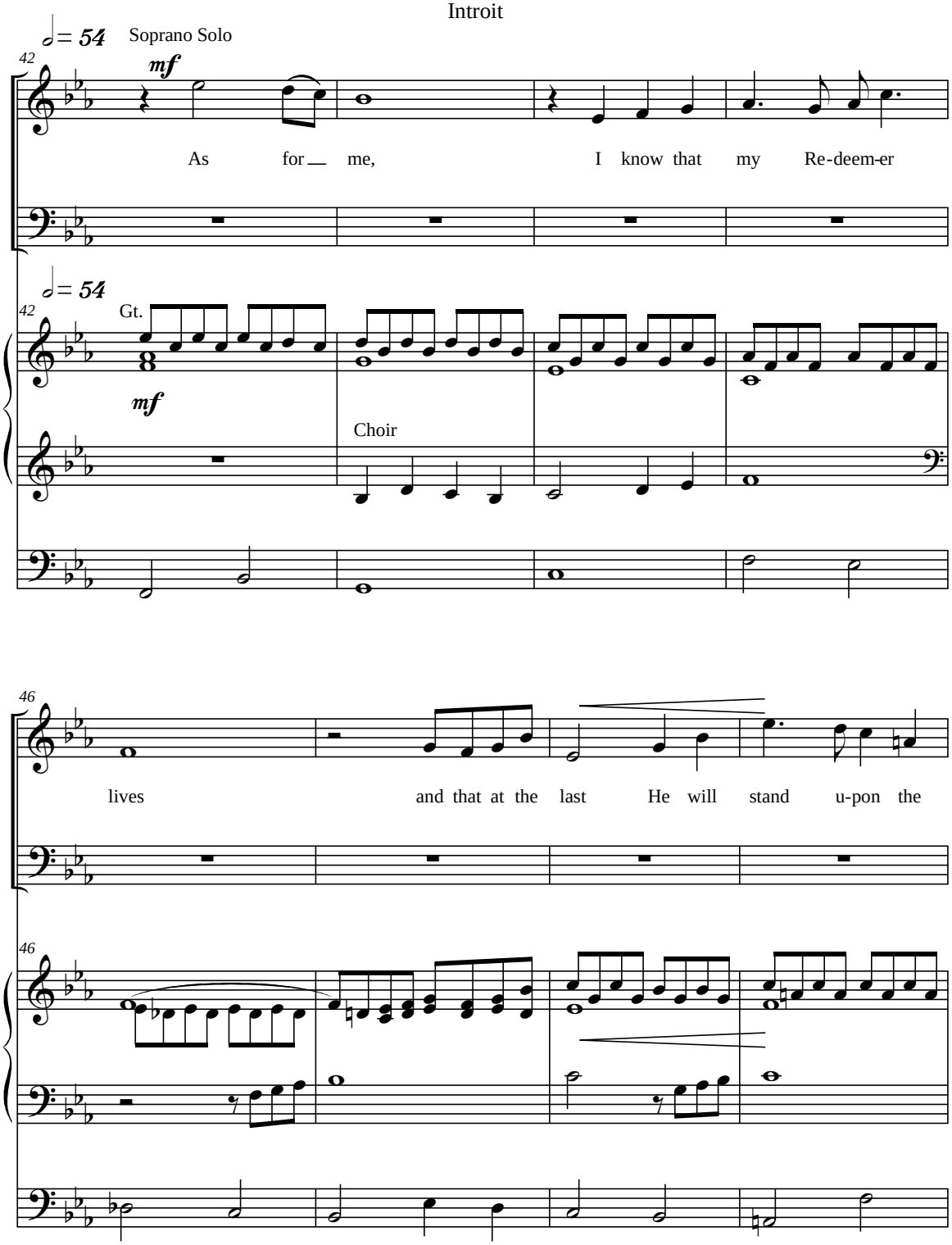
Introit


25
mf
e - ven though he die.
And
ev' - ry one who has life, and has com-
mf
25
mf Choir (both)
29
f
mit - ted them-selves to me in faith
shall not die,
f
29
Gt.
Gt.
f

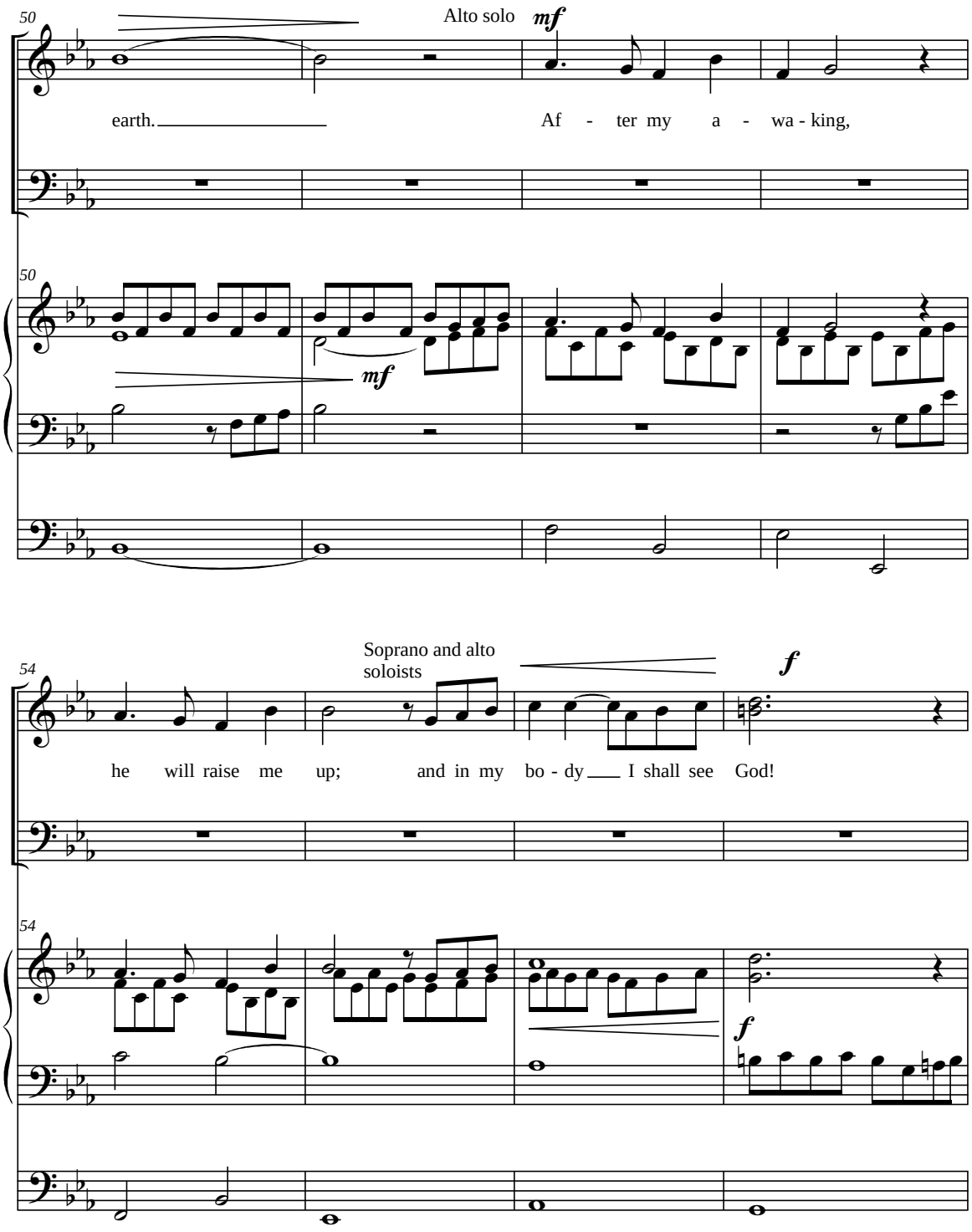
Introit


33
shall not die,
shall not die (for) for -
shall not die for -
Sw.
38
ev - er."
ev - er."
poco rit.

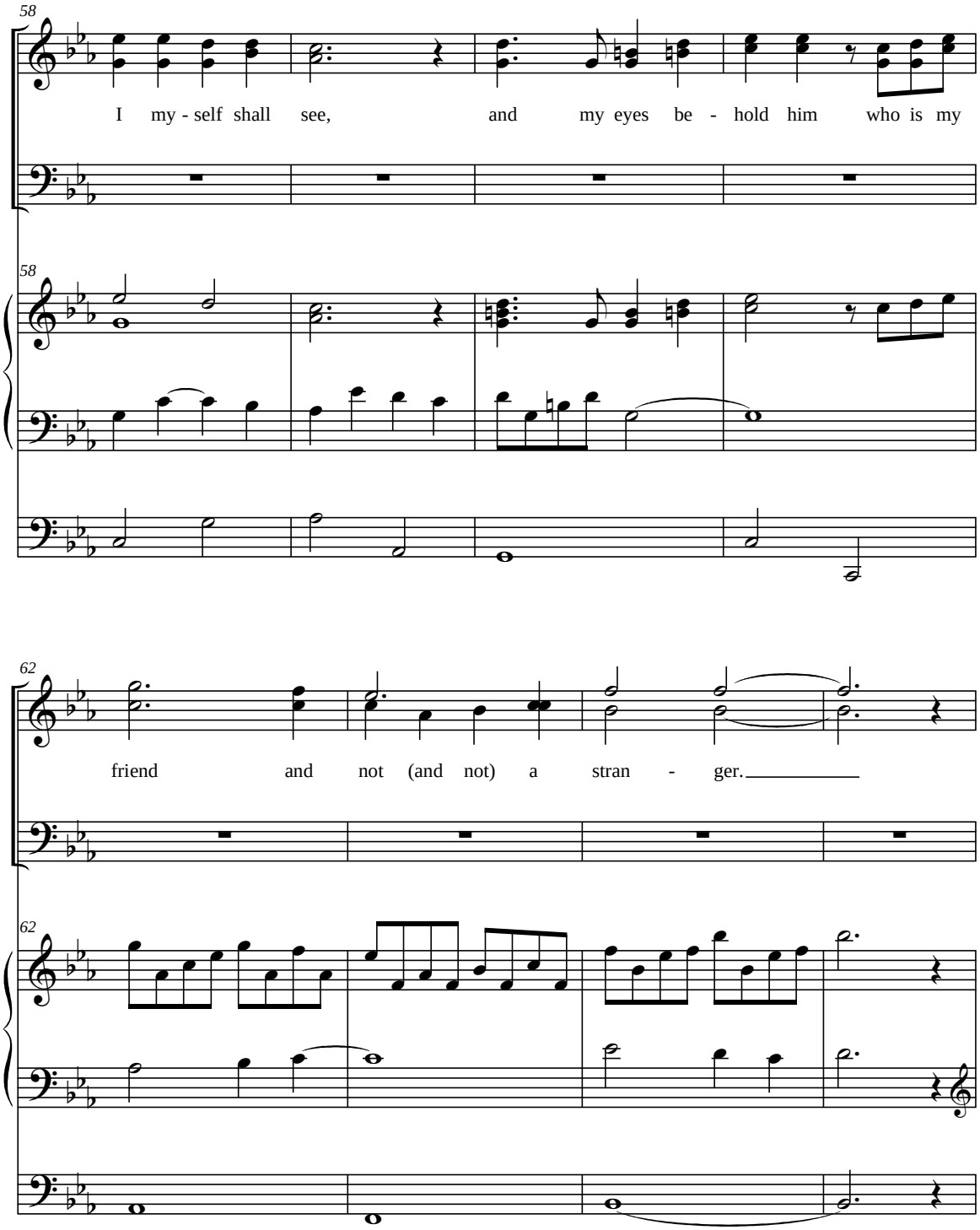
Introit


♩= 54
Soprano Solo
42
mf
As for me, I know that my Re-deem-er
♩= 54
42
Gt.
mf
Choir
46
lives and that at the last He will stand u-pon the
46

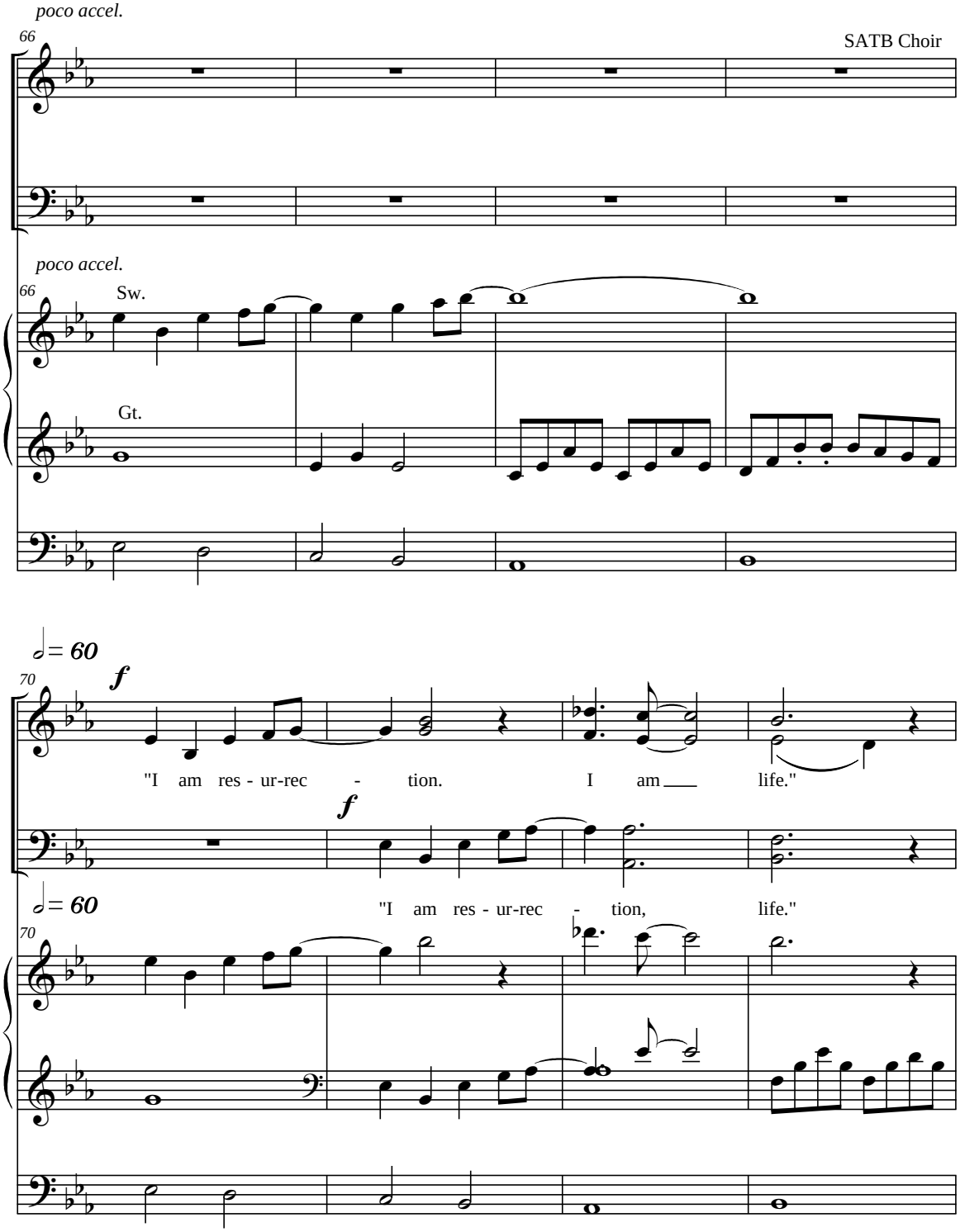
Introit


50
Alto solo
mf
earth.
Af - ter my a - wa - king,
50
mf
54
Soprano and alto soloists
f
he will raise me up; and in my bo - dy I shall see God!
54
f

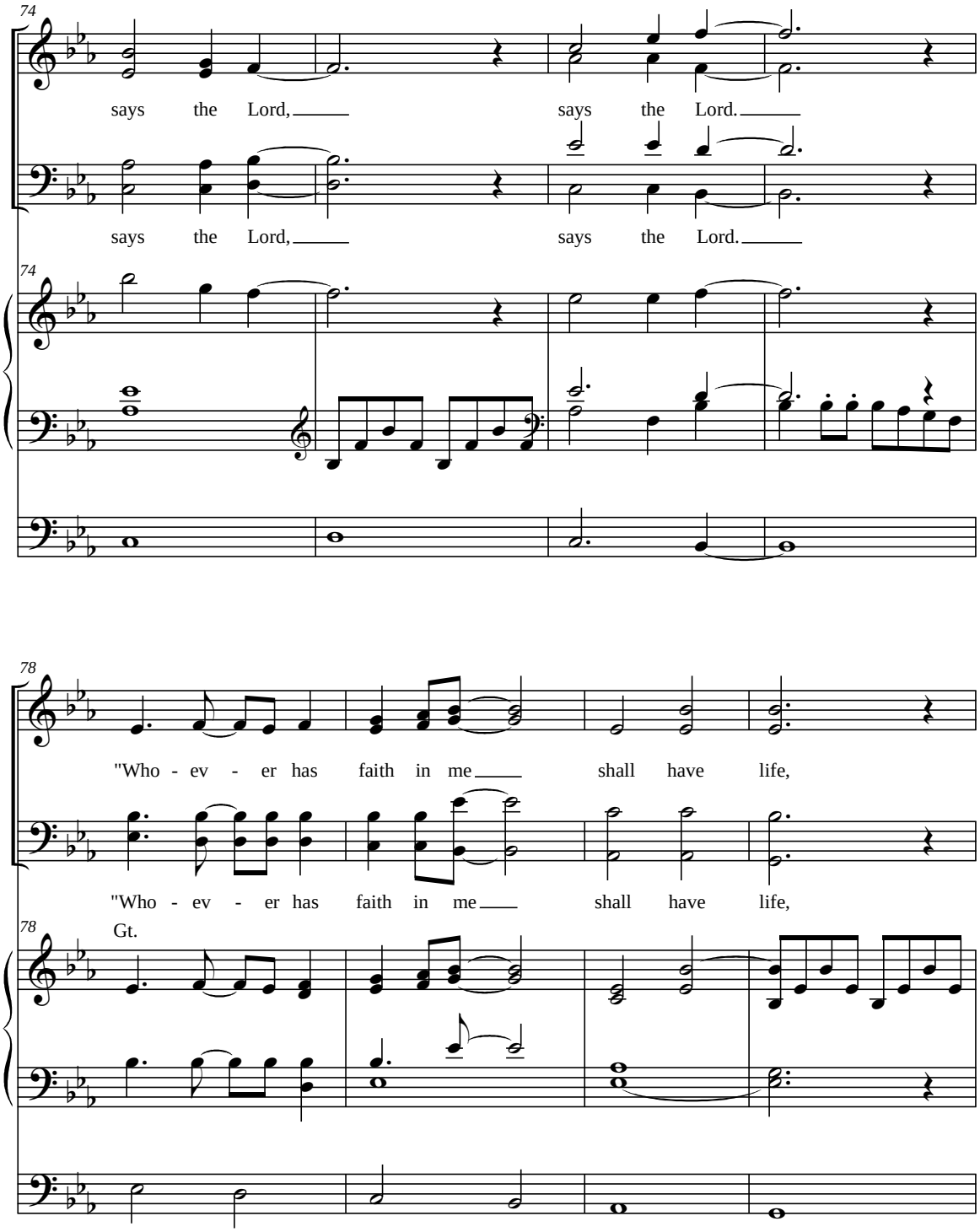
Introit


58
I my - self shall see, and my eyes be - hold him who is my
58
62
friend and not (and not) a stran - ger.
62

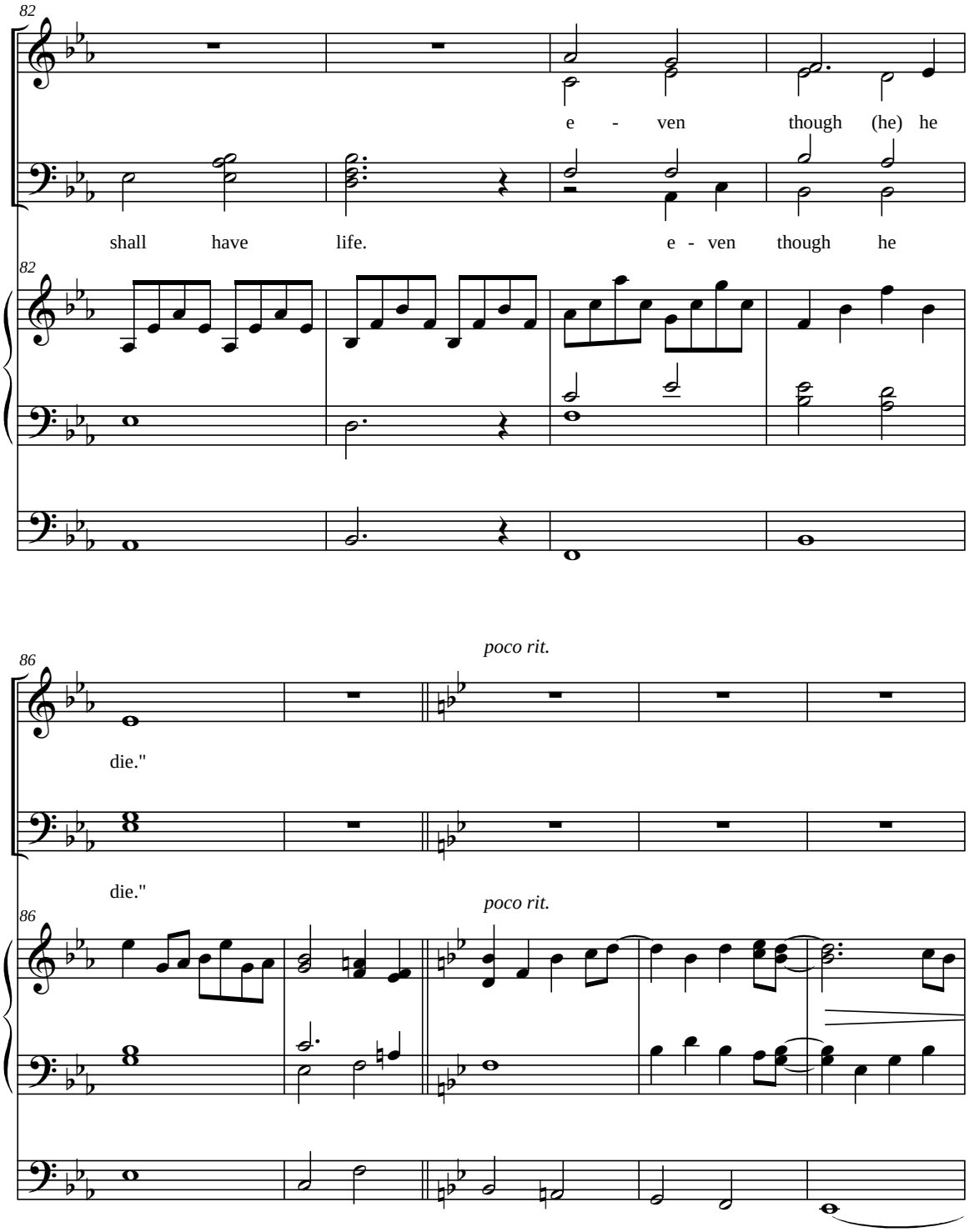
Introit


poco accel.
66
SATB Choir
poco accel.
66
Sw.
Gt.
♩= 60
70
f
"I am res - ur-rec - tion. I am life."
f
♩= 60
"I am res - ur-rec - tion, life."
70

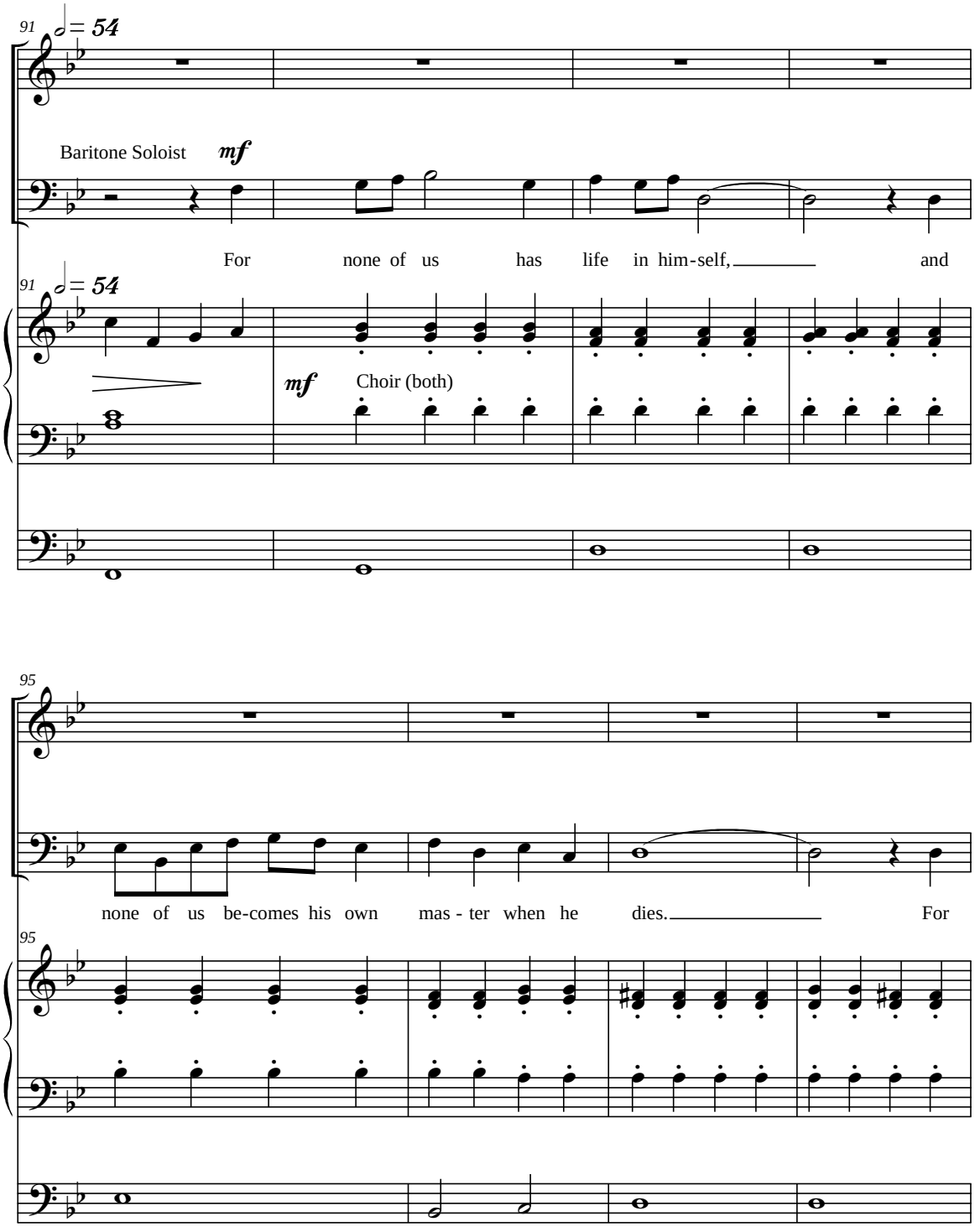
Introit


74
says the Lord, says the Lord.
says the Lord, says the Lord.
74
78
"Who - ev - er has faith in me shall have life,
"Who - ev - er has faith in me shall have life,
78
Gt.

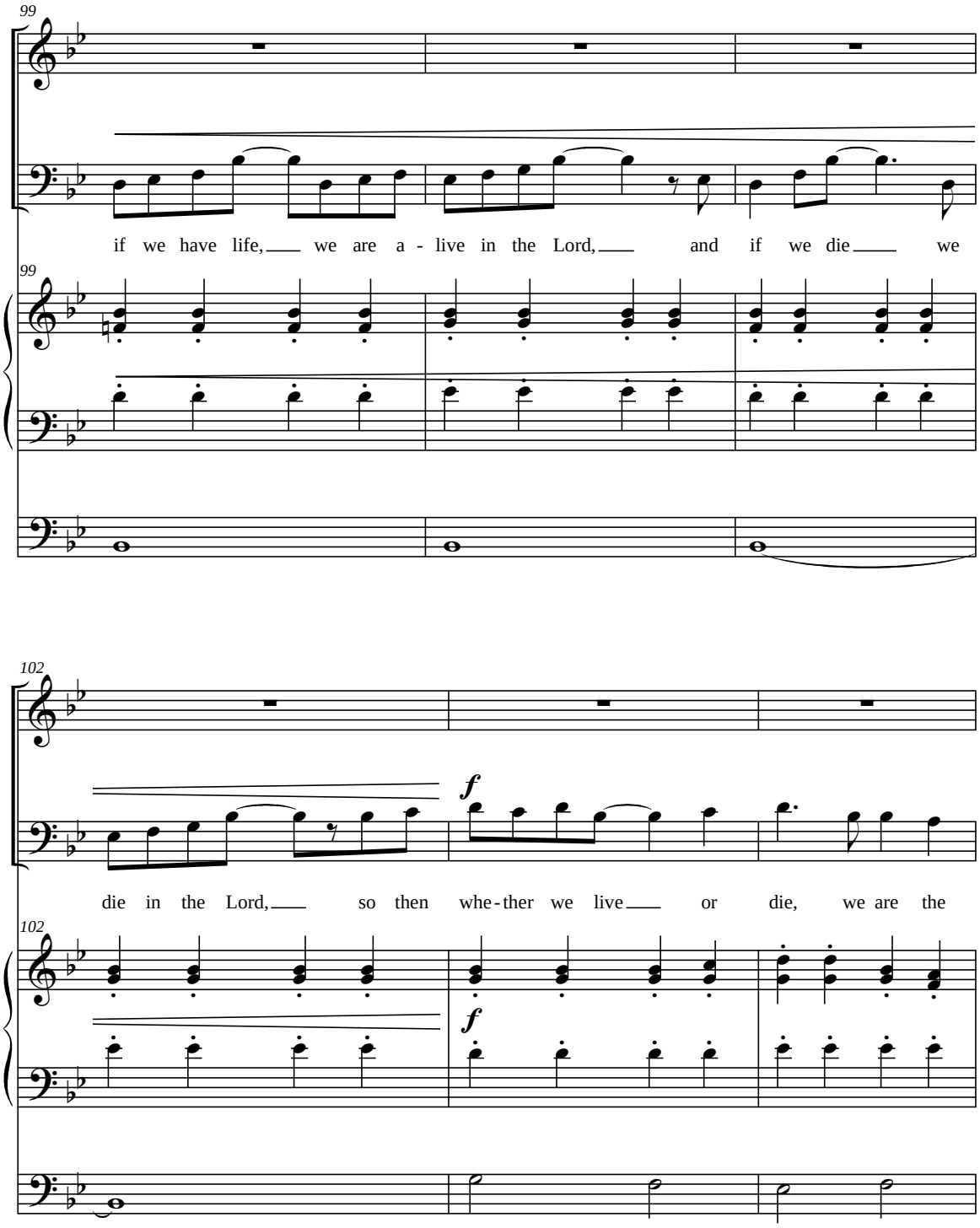
Introit


82
e - ven though (he) he
shall have life. e - ven though he
82
86
poco rit.
die."
die."
86
poco rit.

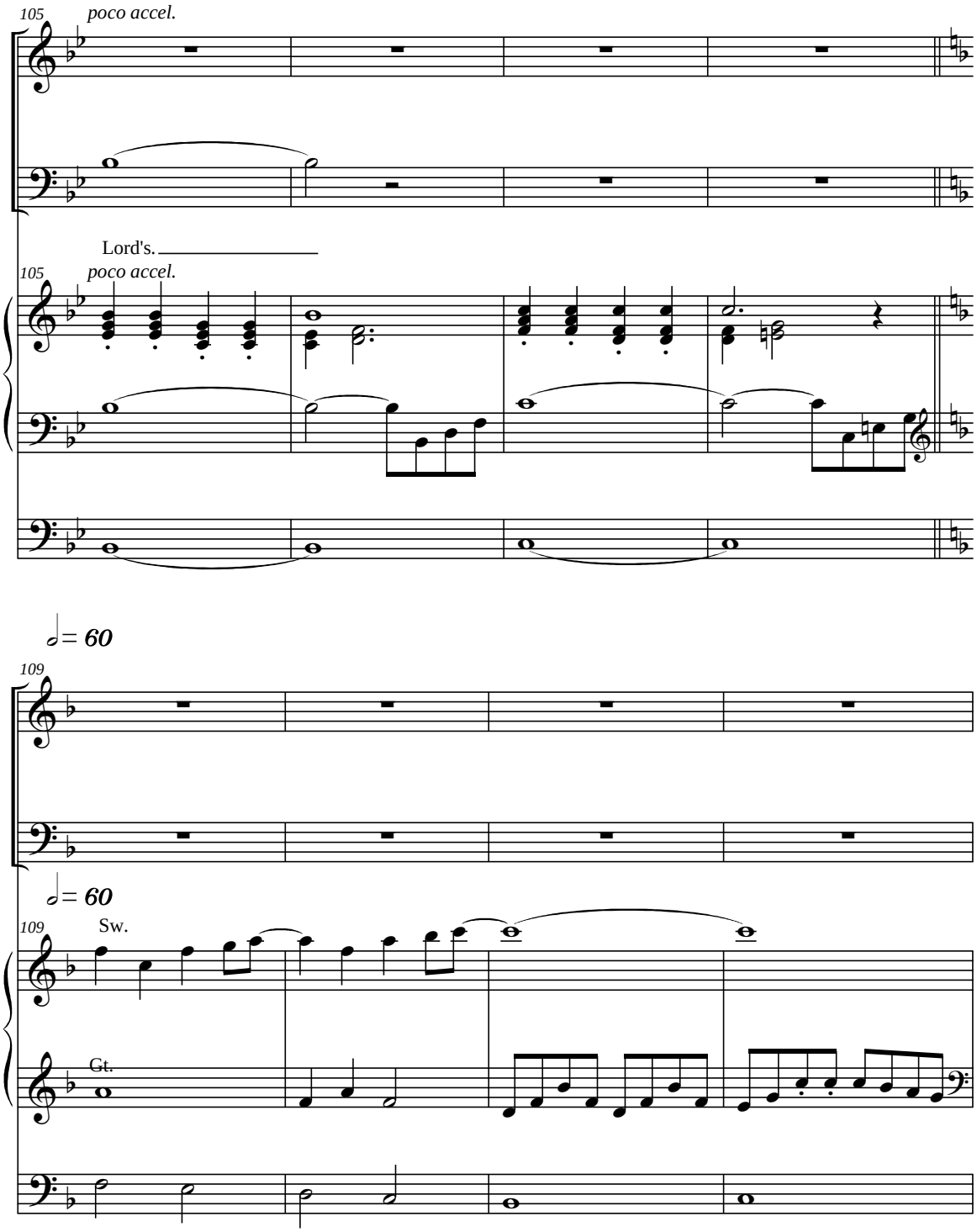
Introit


91
♩ = 54
Baritone Soloist
mf
For none of us has life in him-self, and
91
♩ = 54
mf
Choir (both)
95
none of us be-comes his own mas - ter when he dies. For
95

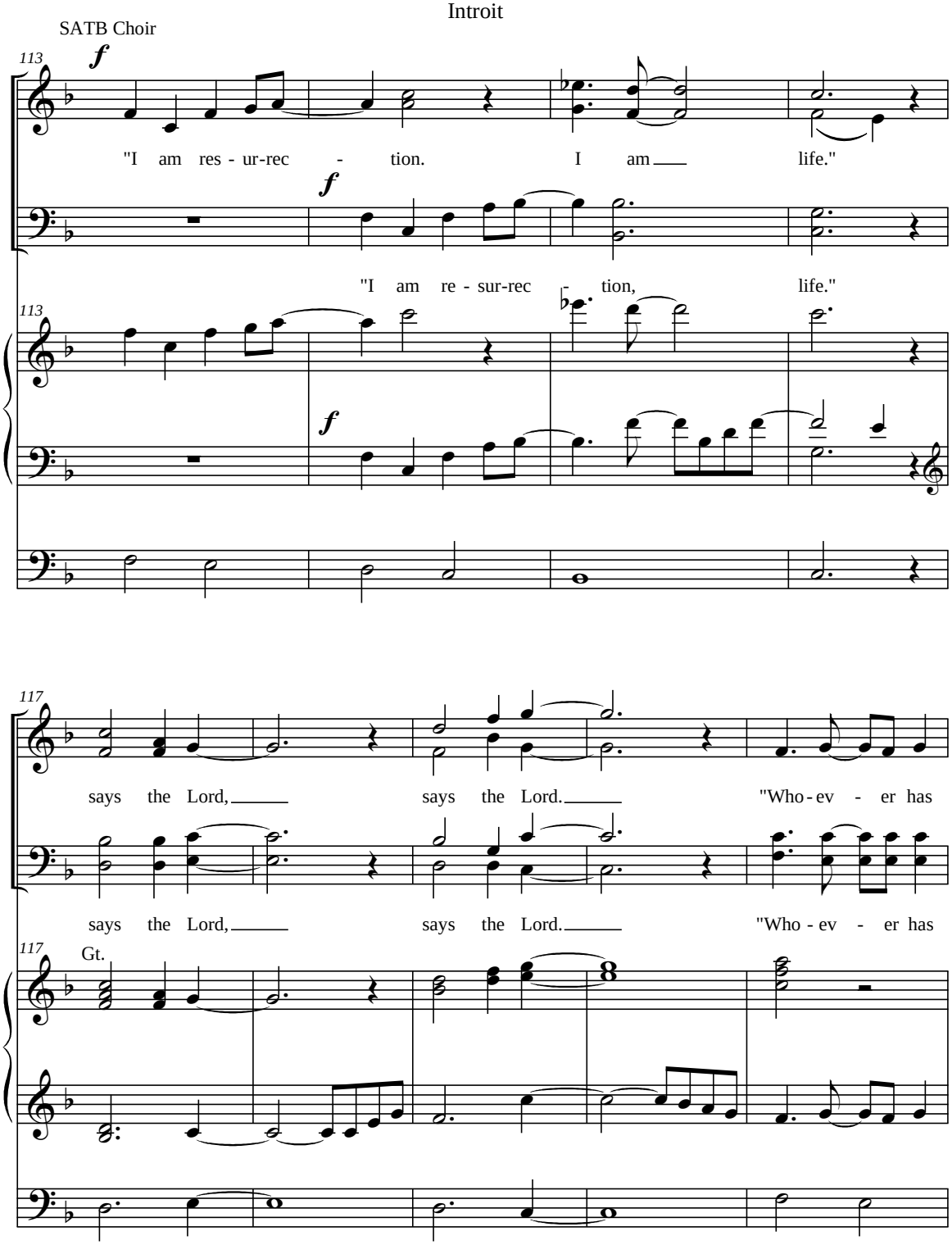
Introit


99
if we have life, we are a - live in the Lord, and if we die we
99
102
f
die in the Lord, so then whe - ther we live or die, we are the
102
f

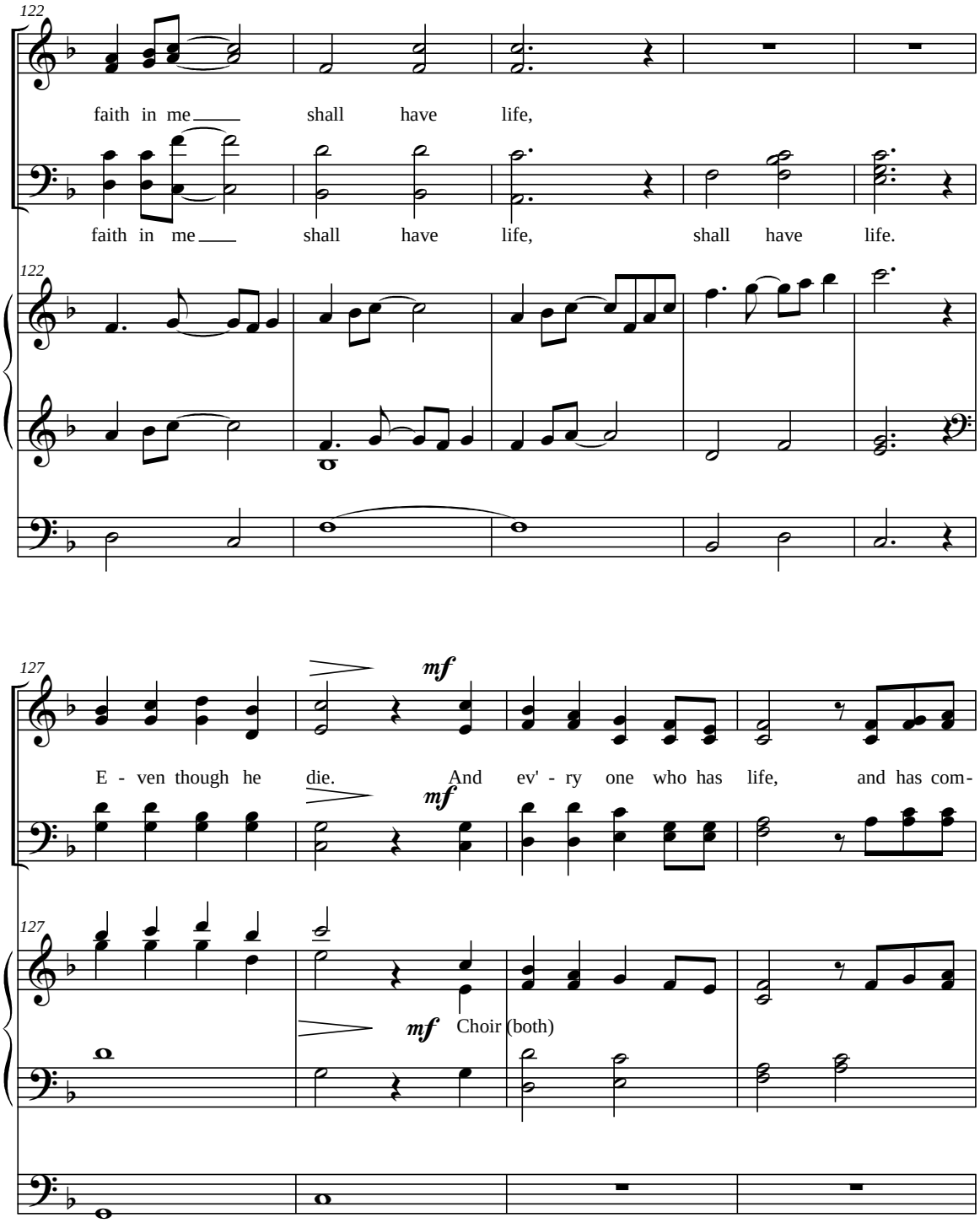
Introit



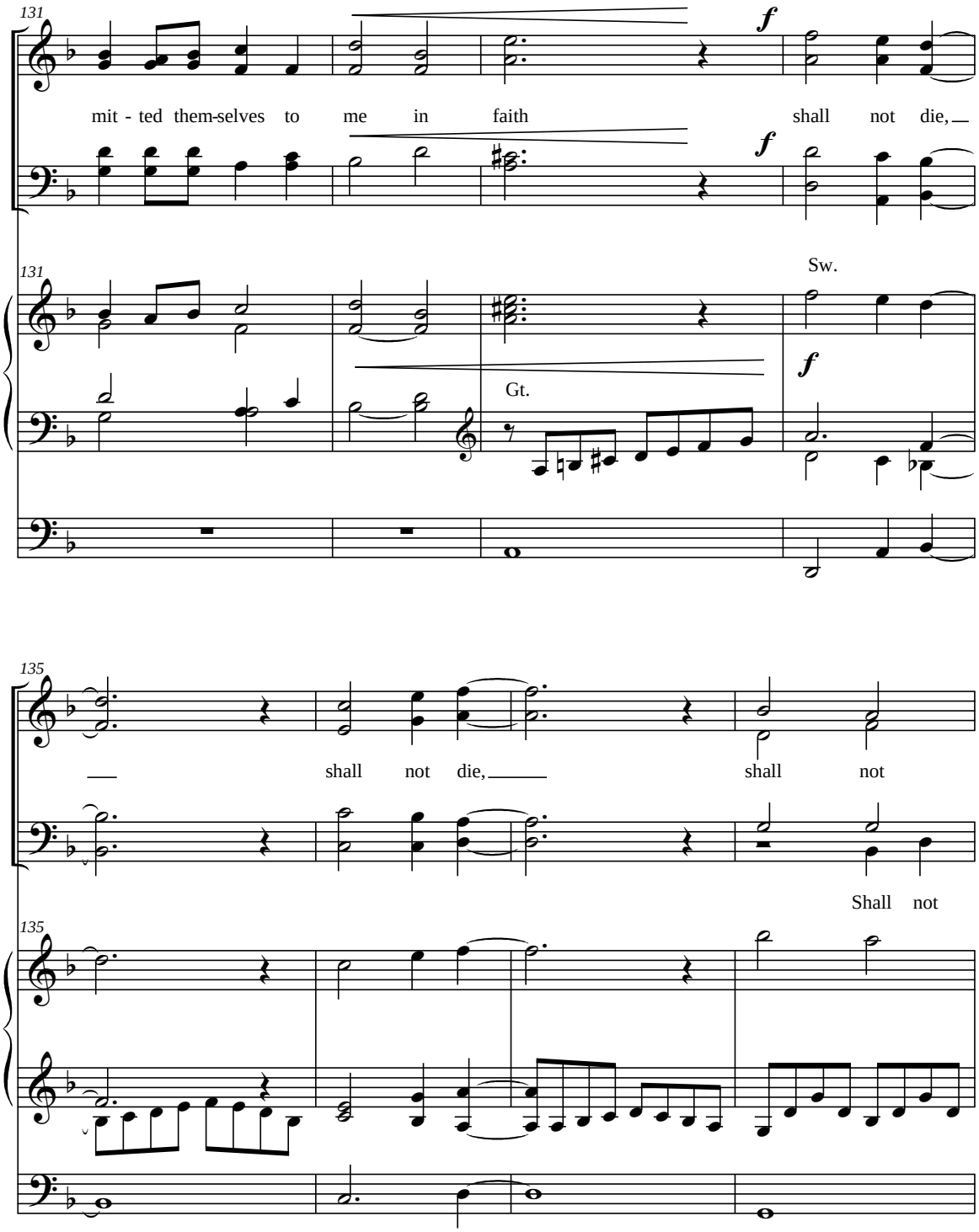
Introit


SATB Choir
113
f
"I am res - ur-rec - tion. I am life."
f
"I am re - sur-rec - tion, life."
113
f
117
says the Lord, says the Lord. "Who - ev - er has
says the Lord, says the Lord. "Who - ev - er has
117
Gt.

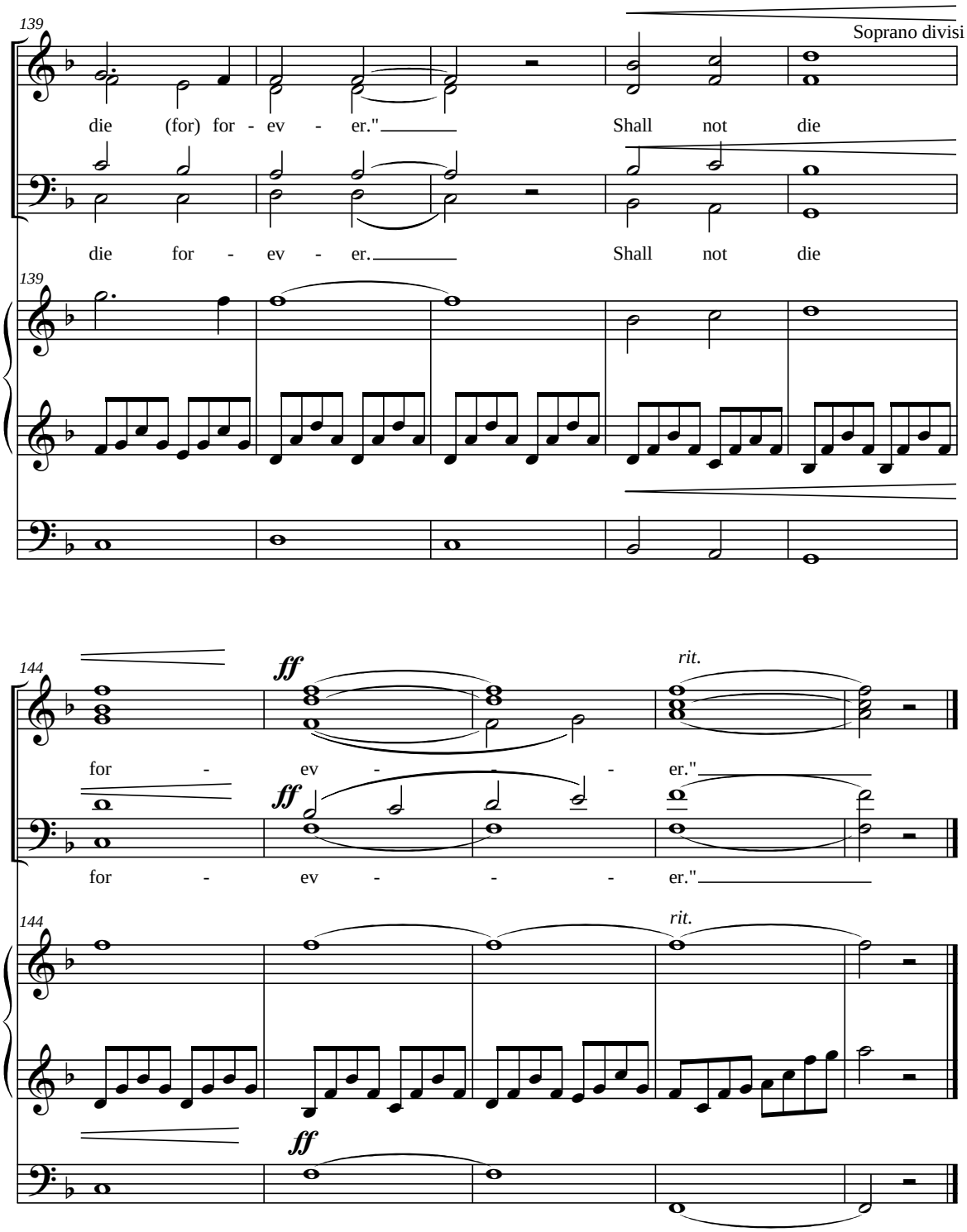
Introit


122
faith in me shall have life,
faith in me shall have life, shall have life.
122
127
mf
E - ven though he die. And ev' - ry one who has life, and has com-
mf
127
mf Choir (both)

Introit


131
mit - ted them-selves to me in faith shall not die,
f
131
Sw.
Gt.
f
135
shall not die, shall not
Shall not
135

Introit

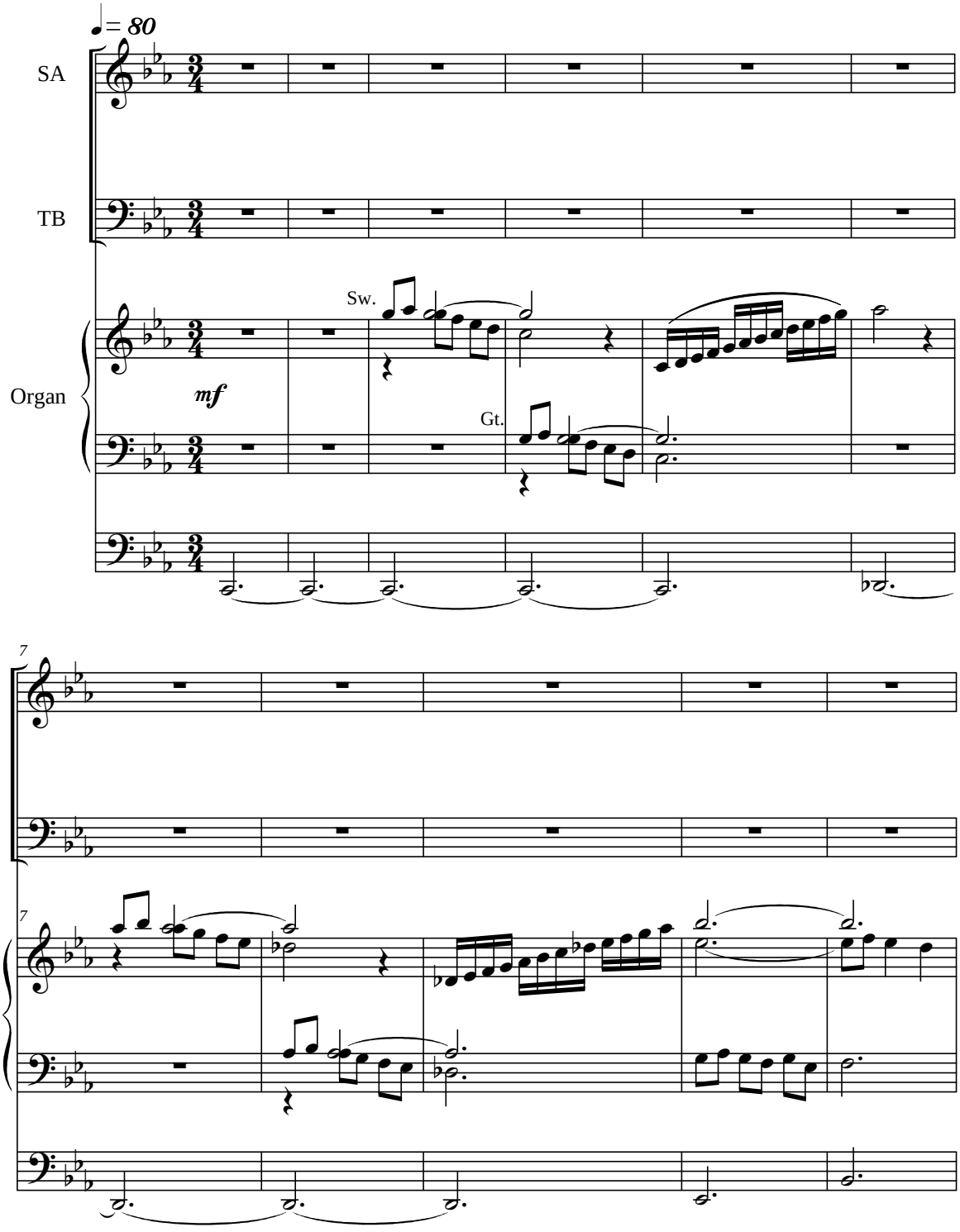

139
Soprano divisi
die (for) for - ev - er."
Shall not die
die for - ev - er.
Shall not die
139
144
ff
rit.
for - ev - - - er."
ff
for - ev - - - er."
144
rit.
ff

Kyrie

Traditional Greek Text
With English Translation

SATB with Organ

Clare C. Toy (ASCAP)



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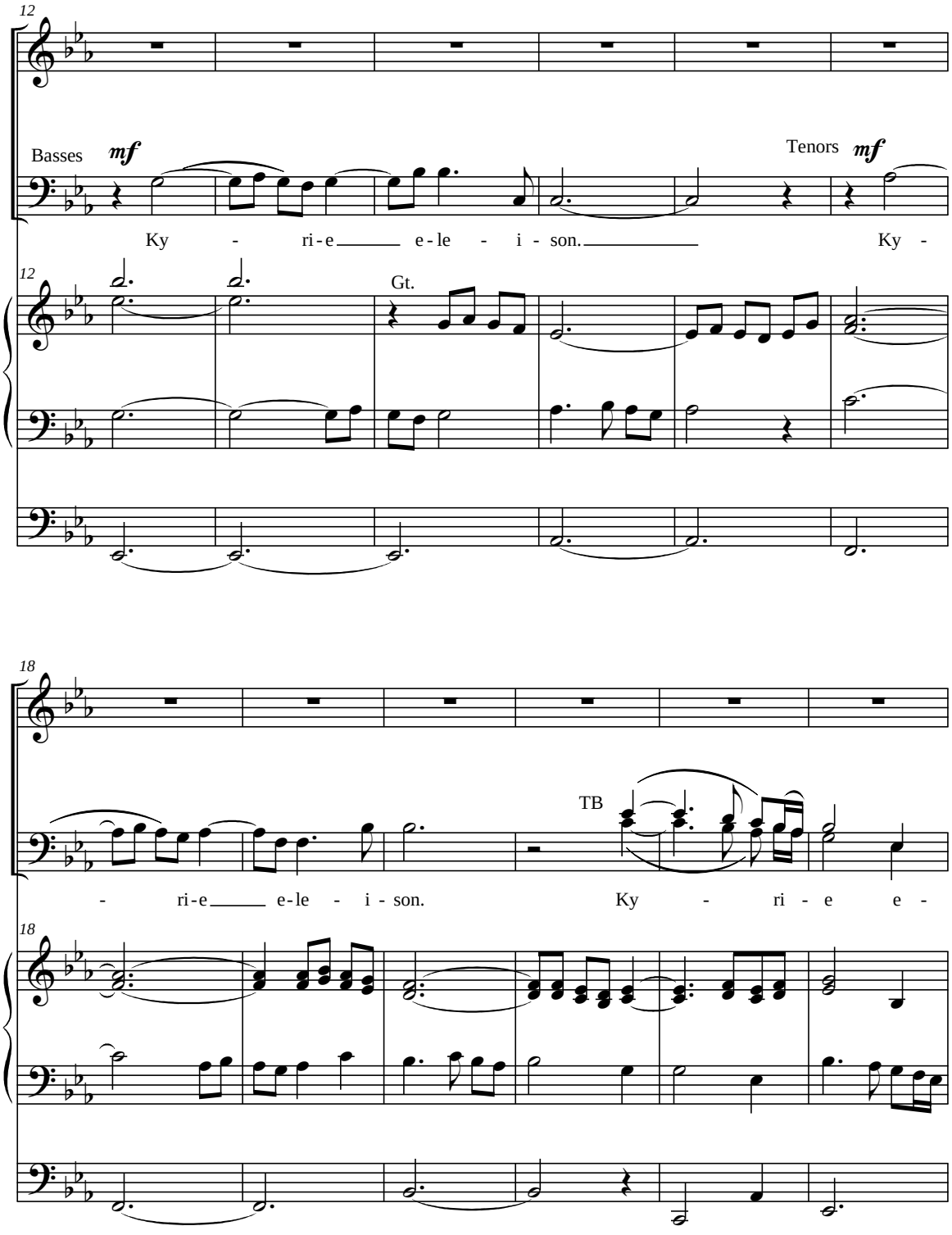
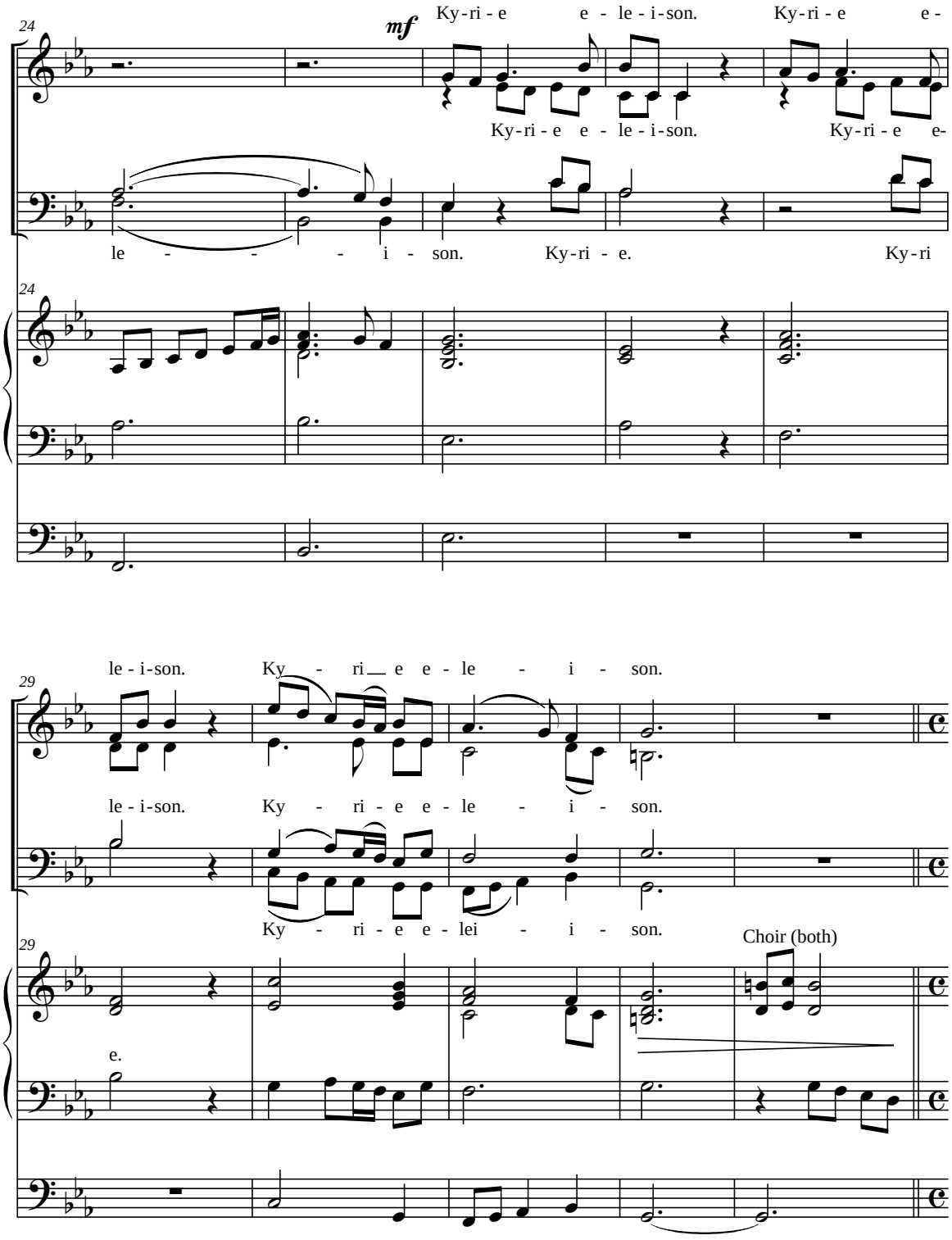
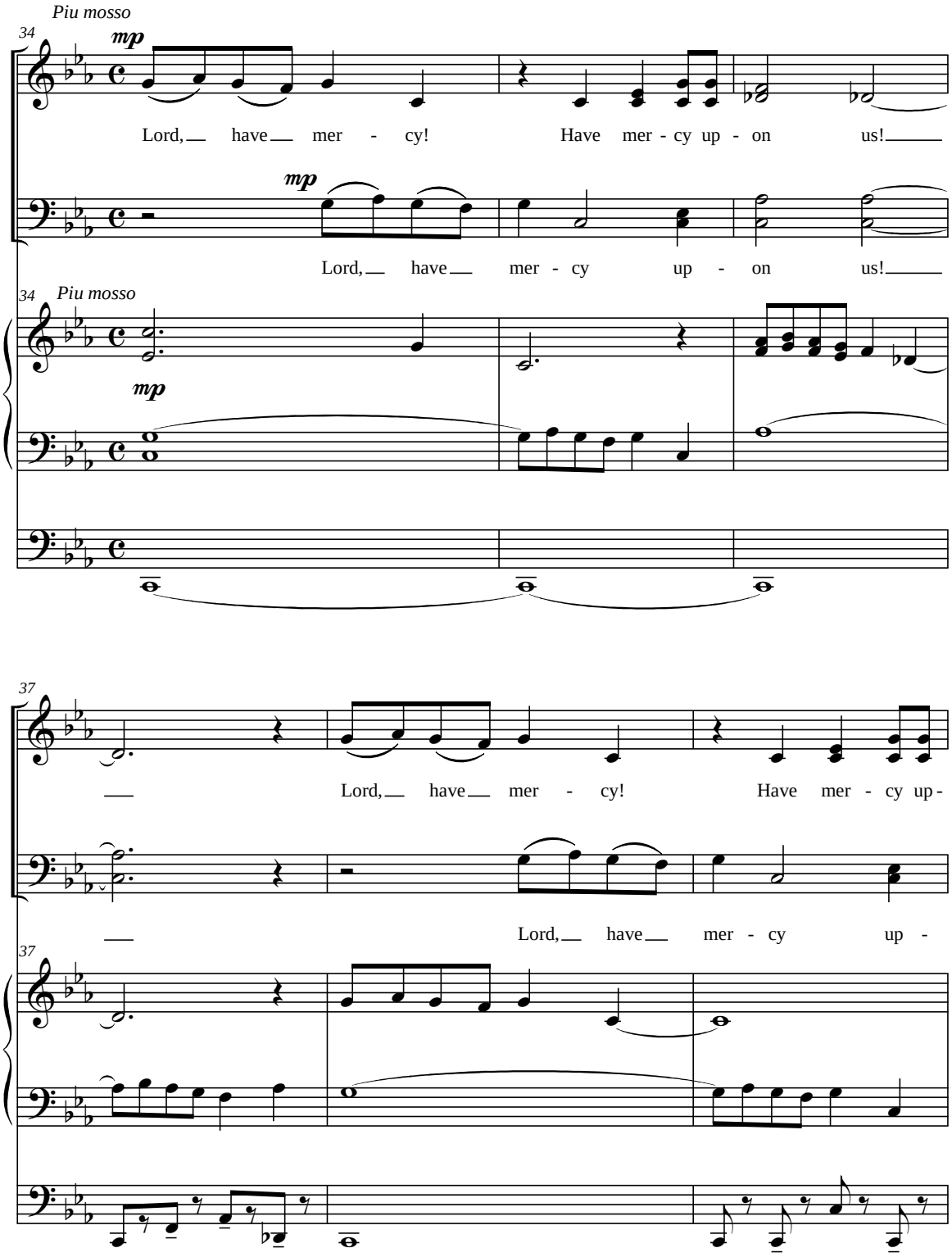
Kyrie Eleison



Kyrie Eleison



Kyrie Eleison



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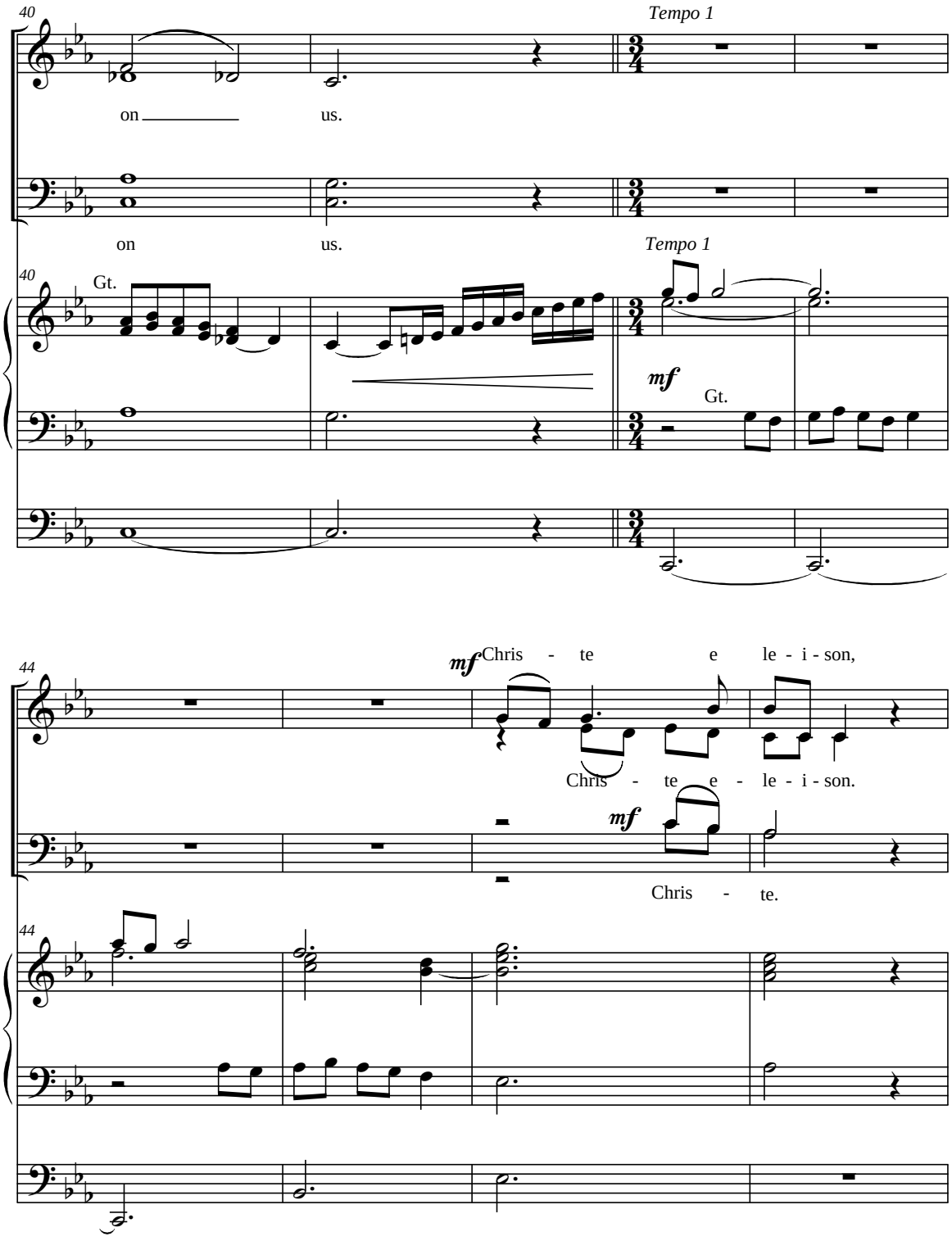

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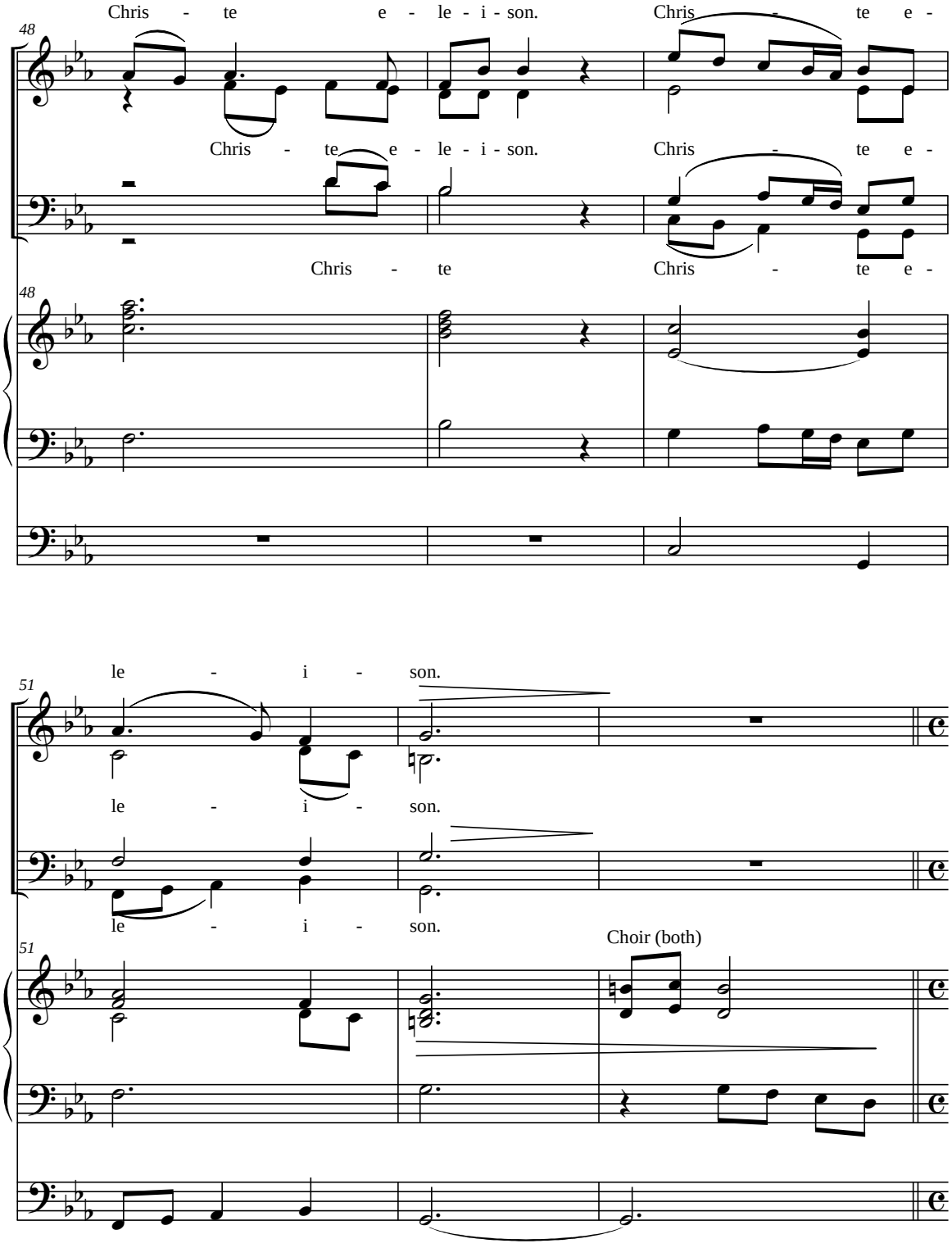

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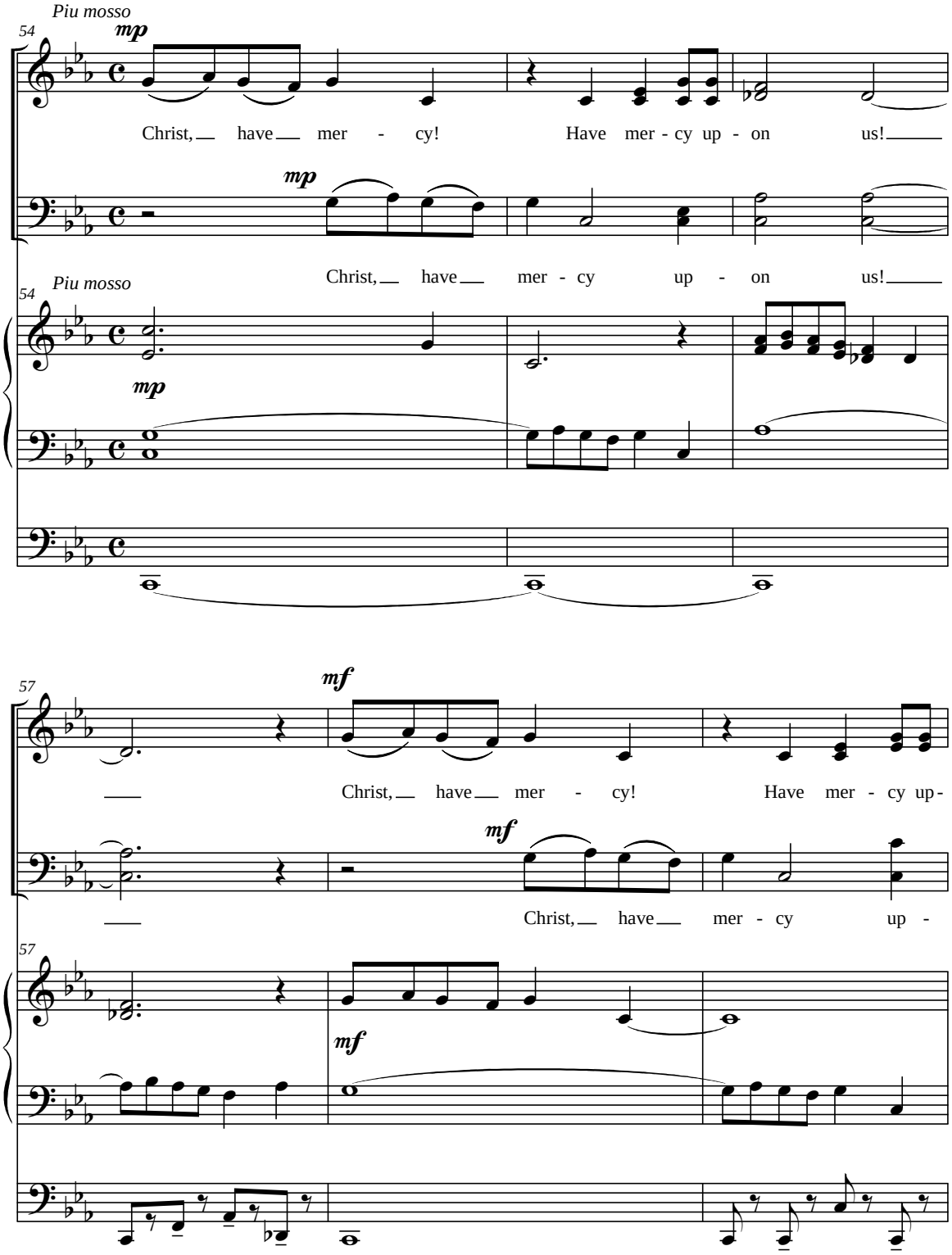

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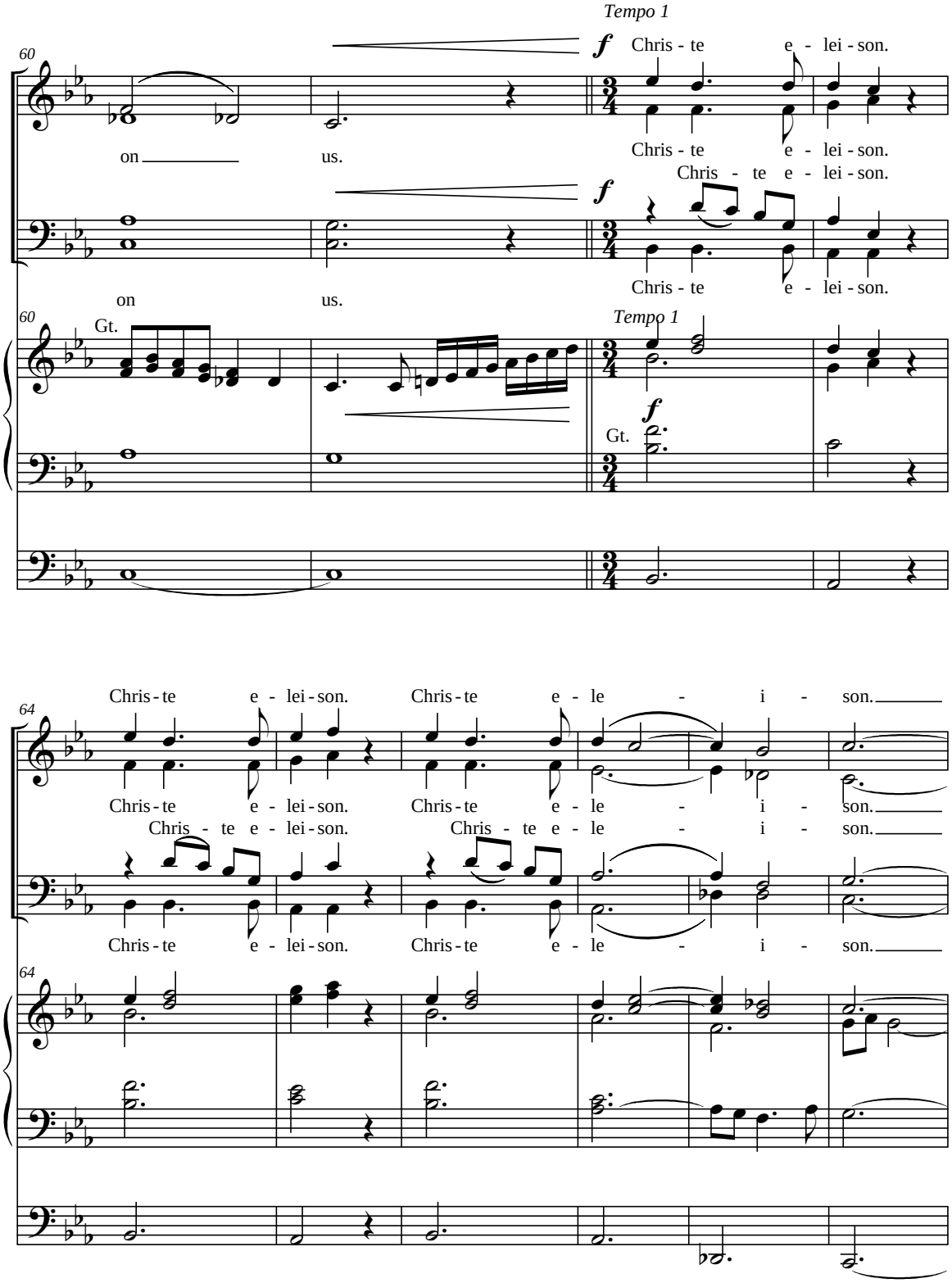

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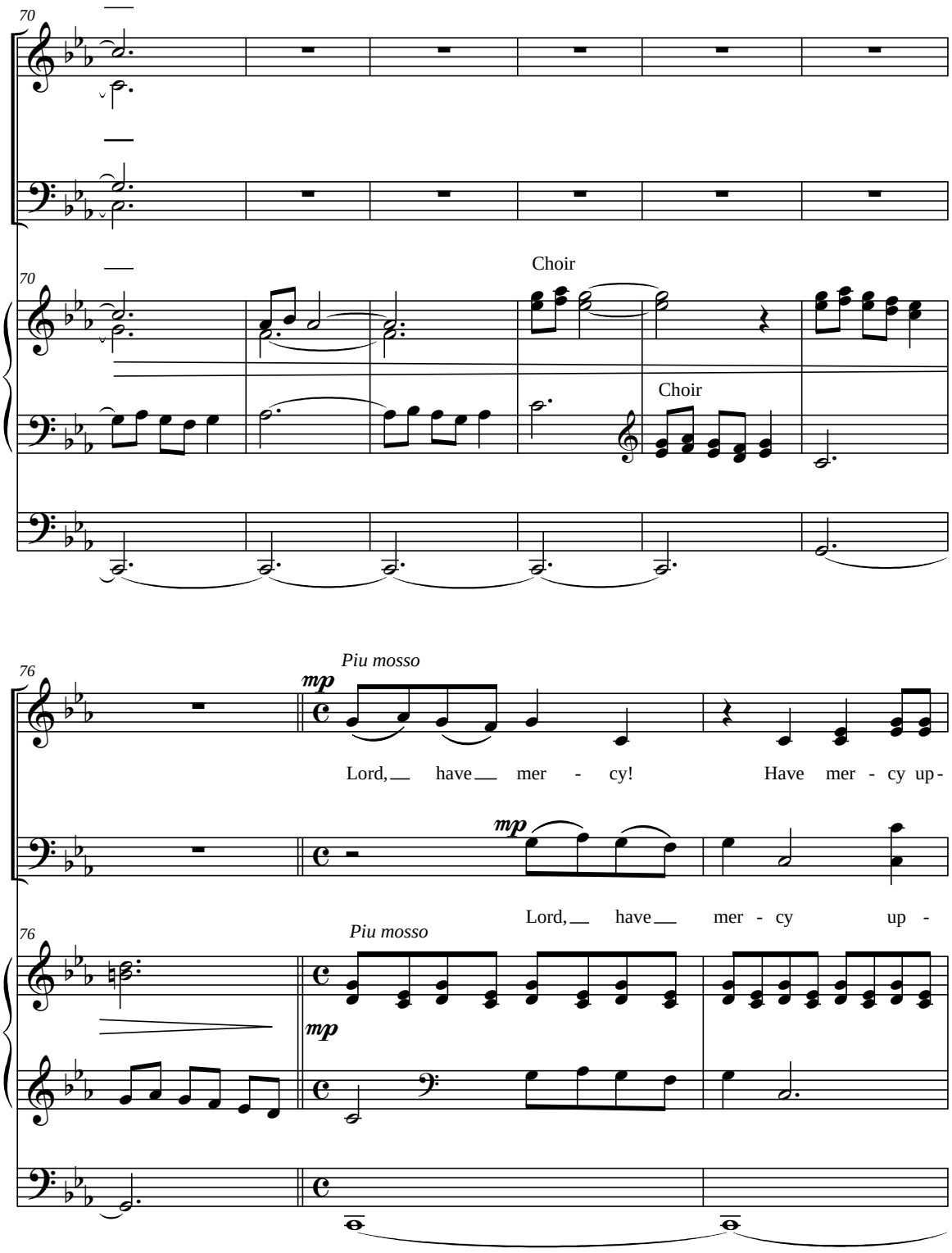

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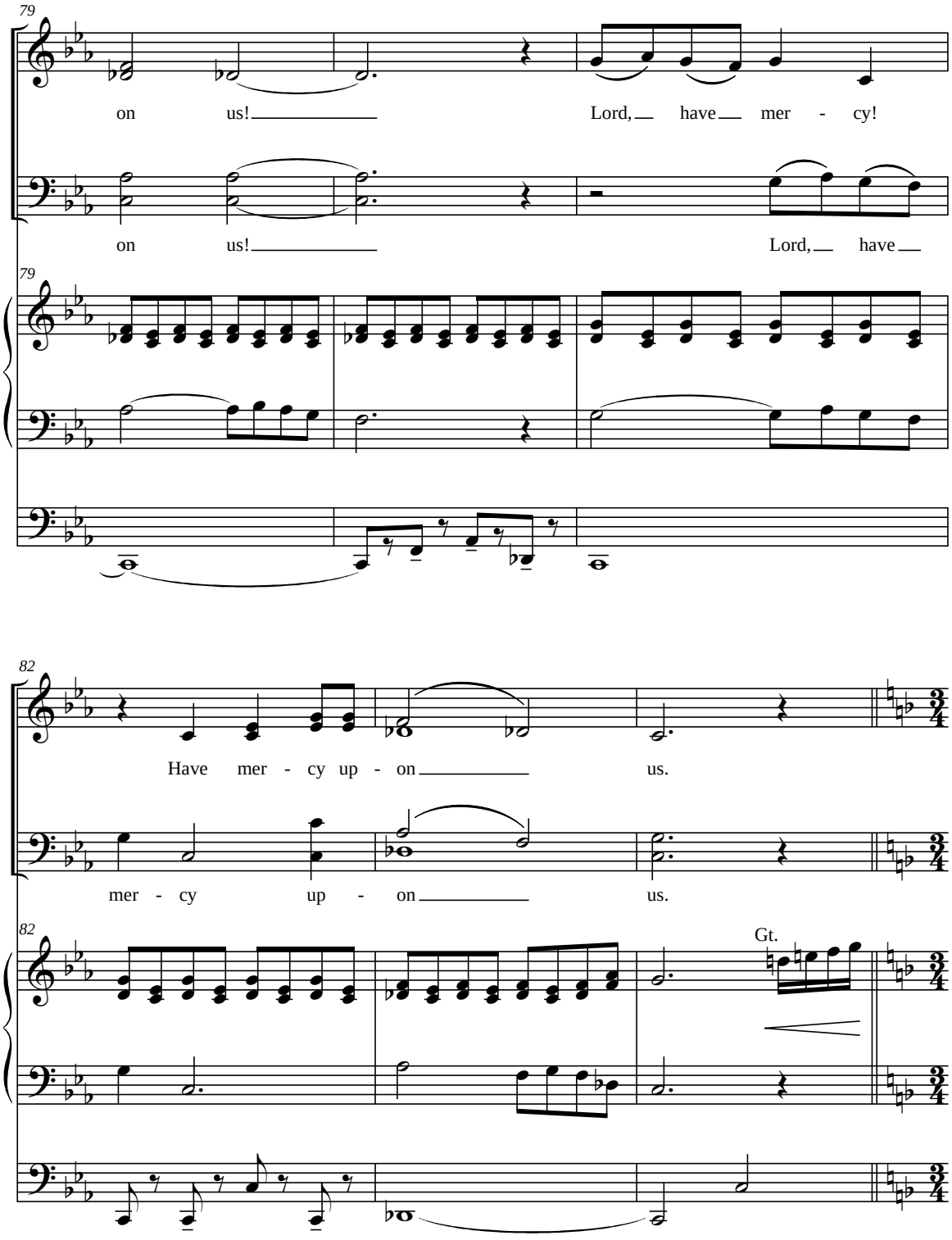

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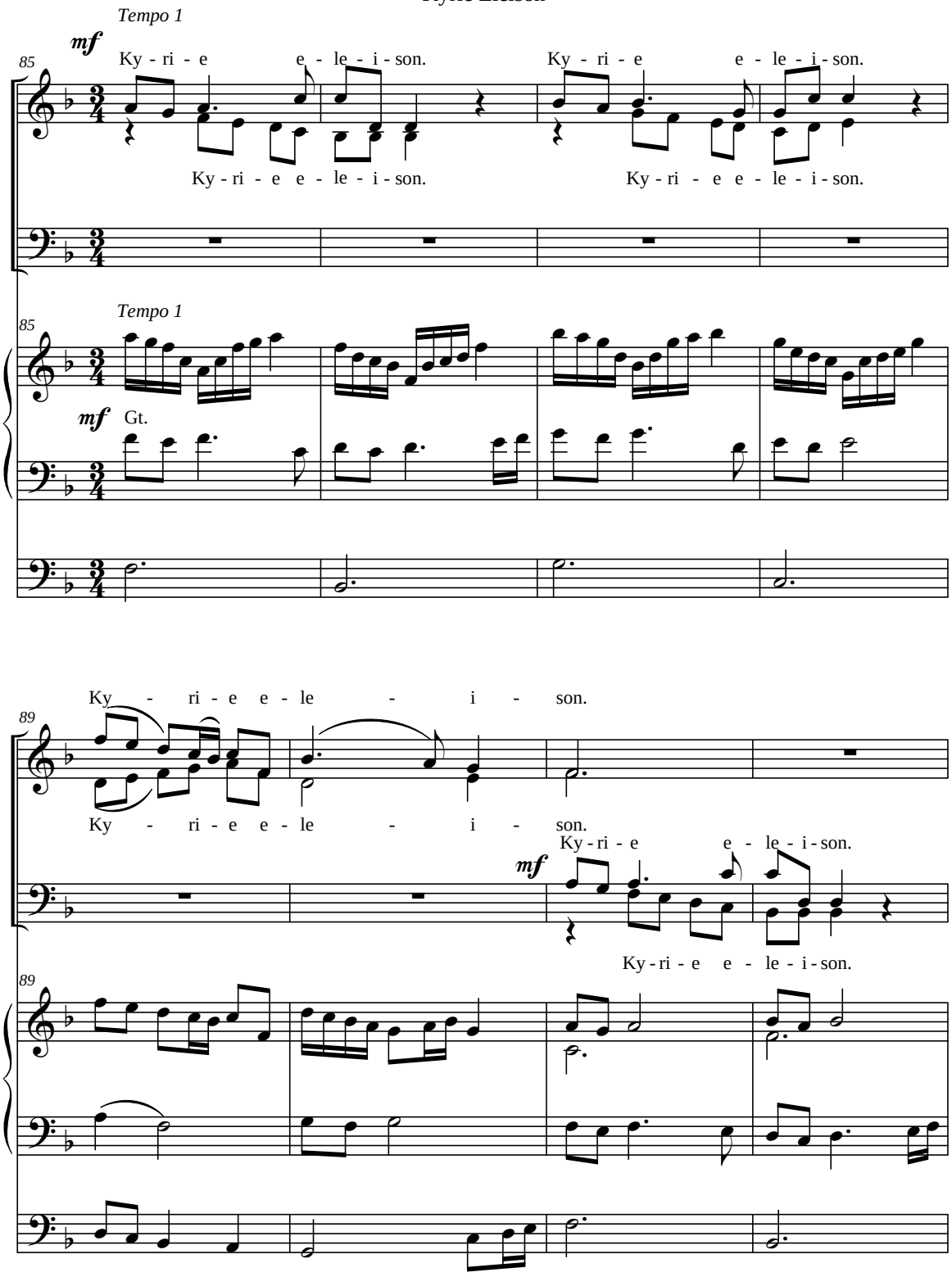
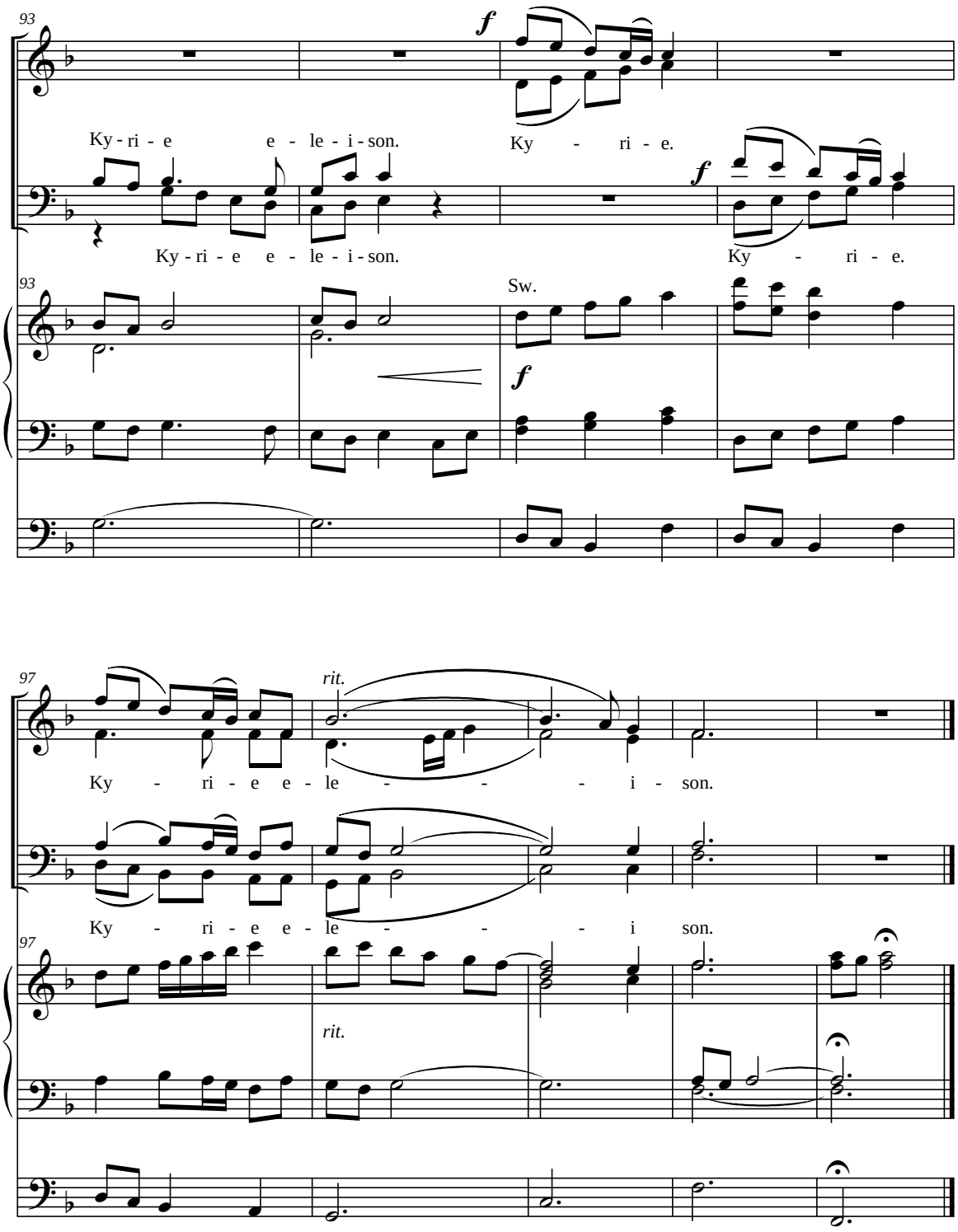


Kyrie Eleison

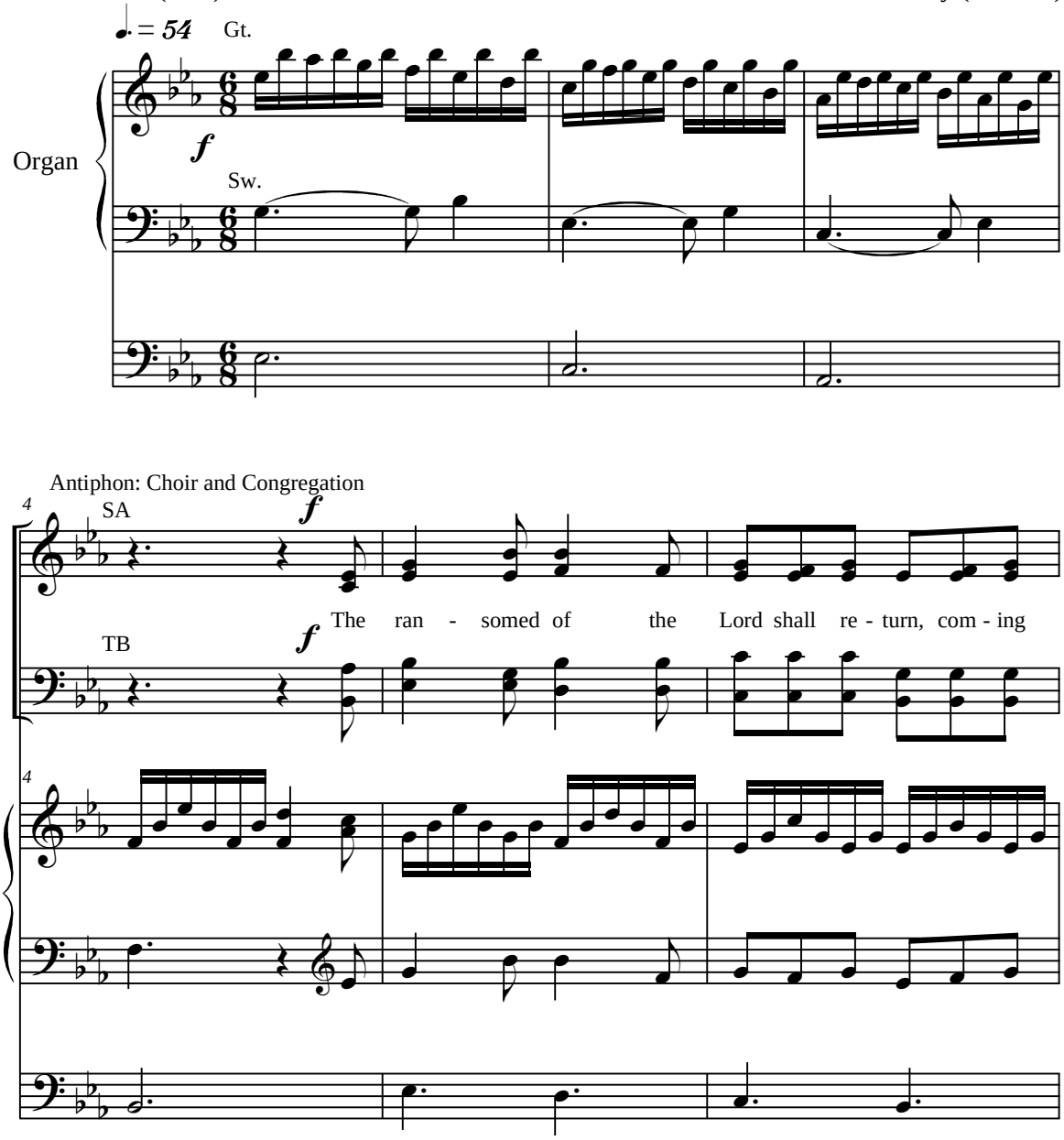


Everlasting Joy

Isaiah 35:10 paraphrase
Isaiah 25:6-9 (NIV)

SATB with Organ

Clare C. Toy (ASCAP)



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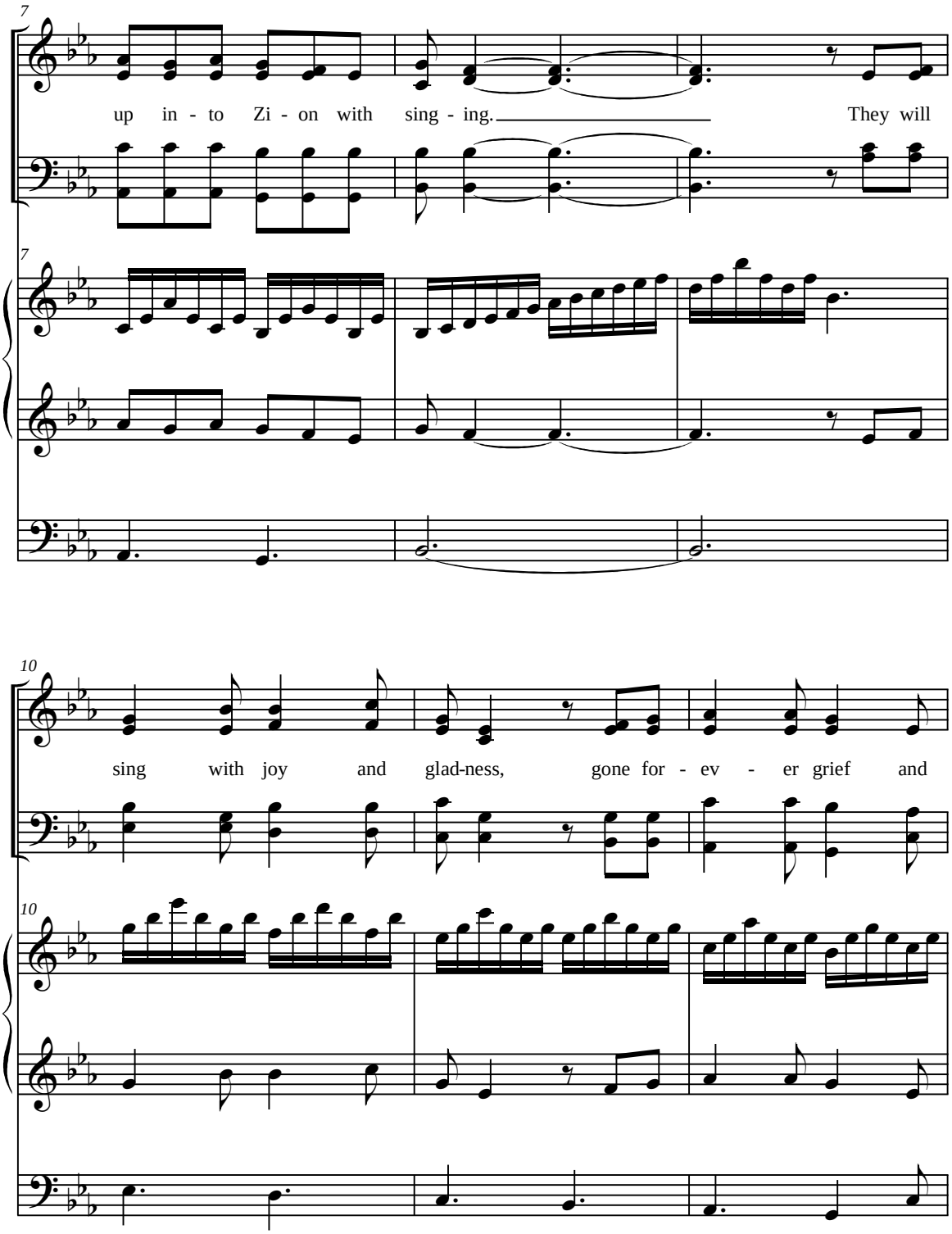
Everlasting Joy



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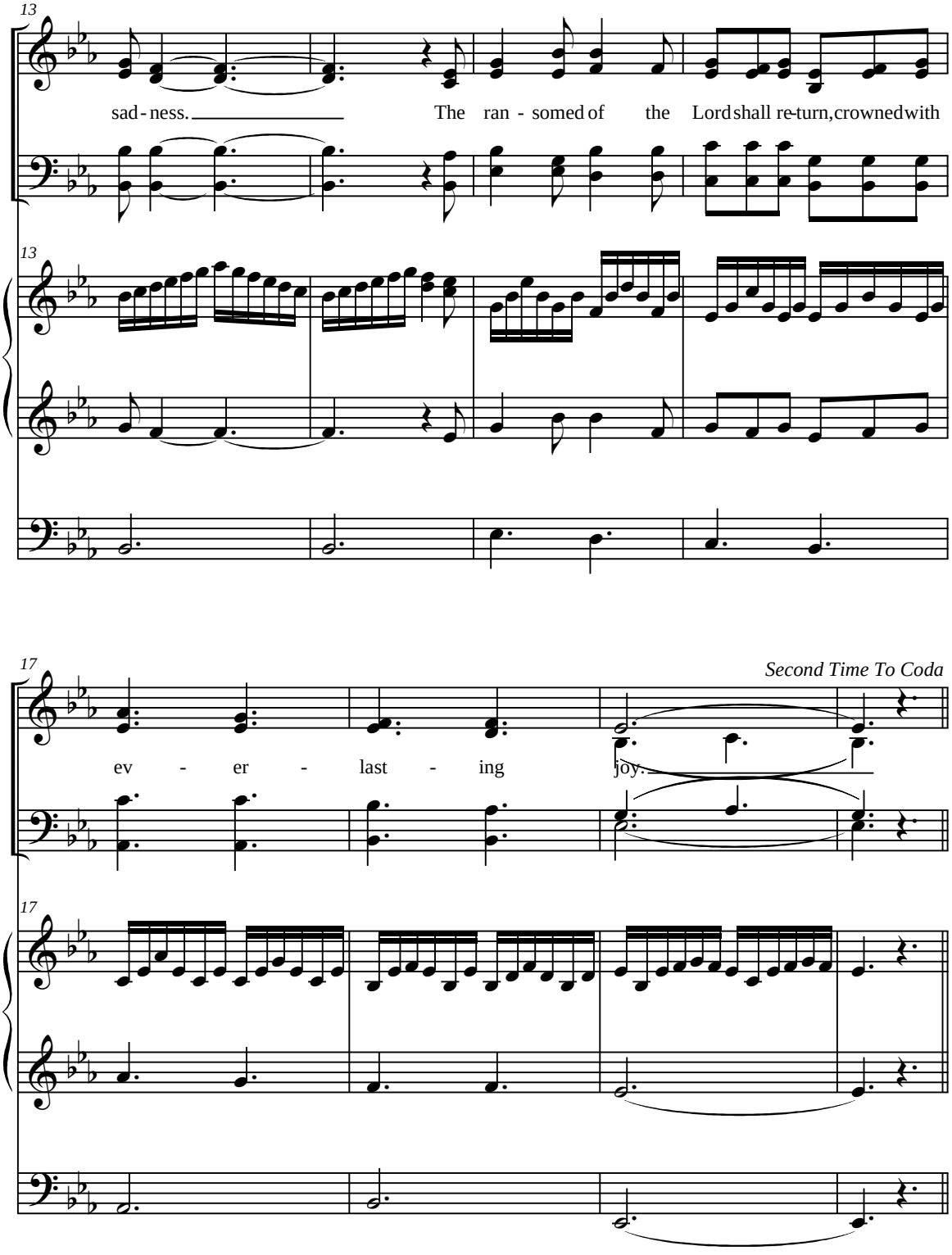

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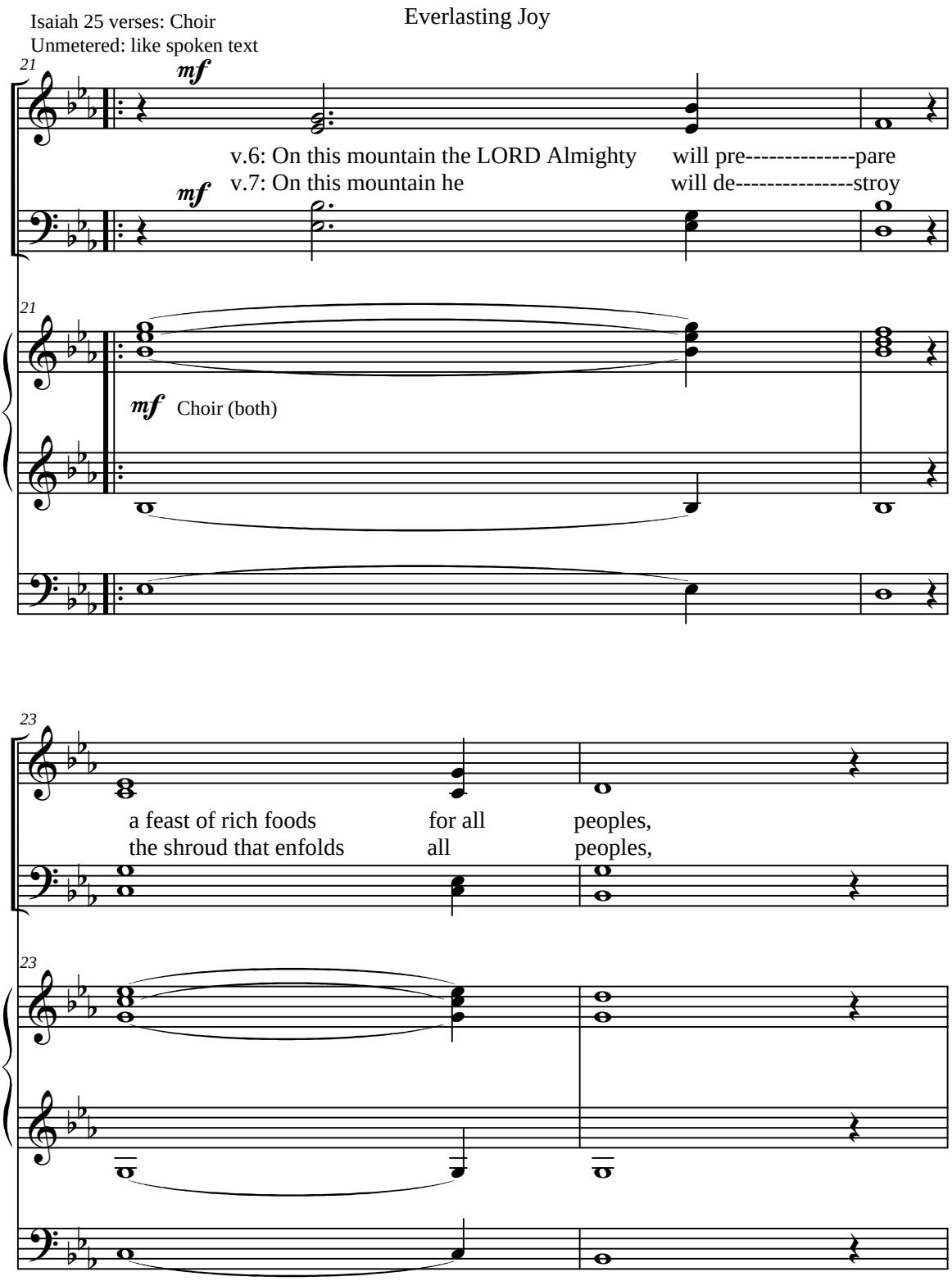

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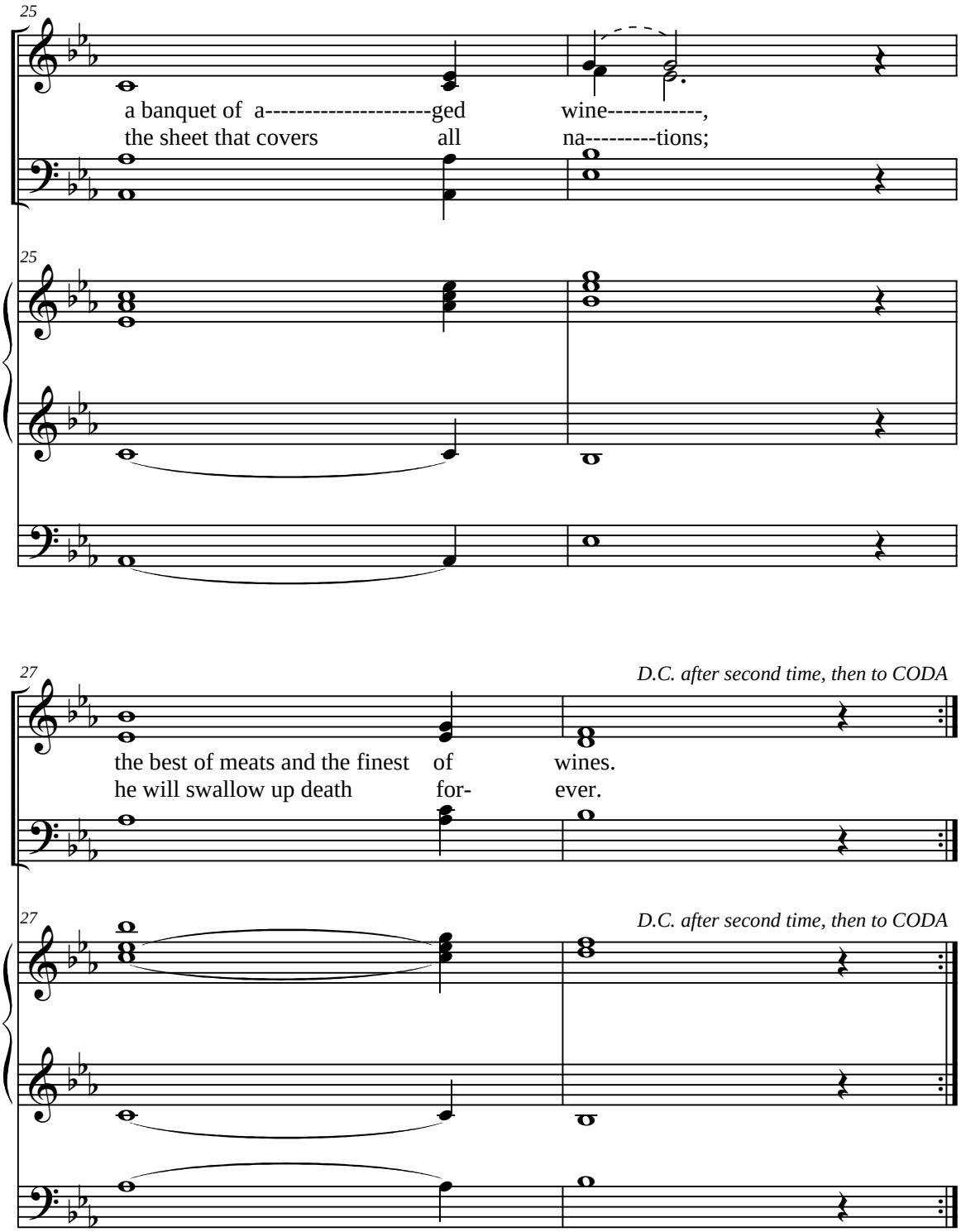
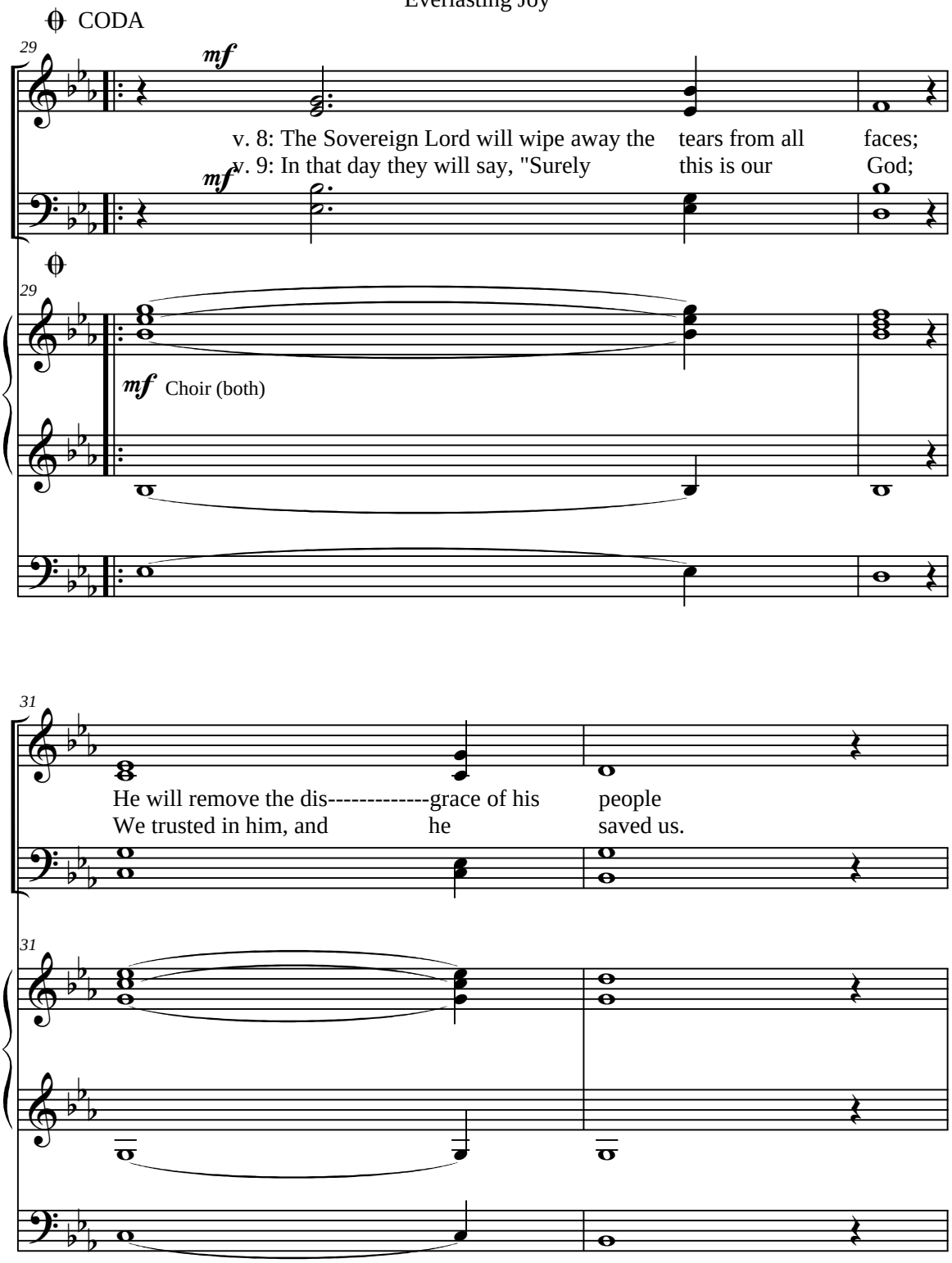


Isaiah 25 verses: Choir
Unmetered: like spoken text

Everlasting Joy



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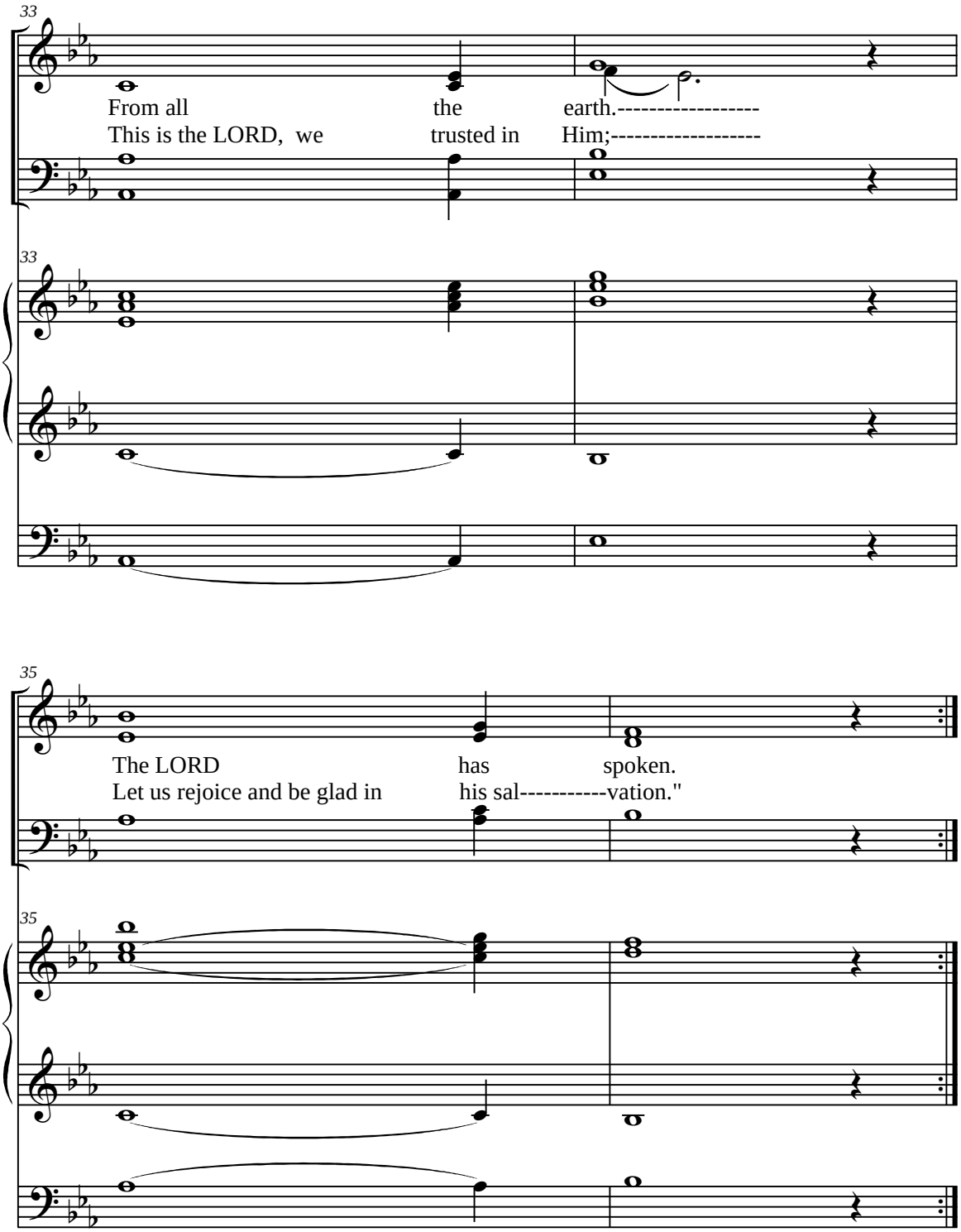

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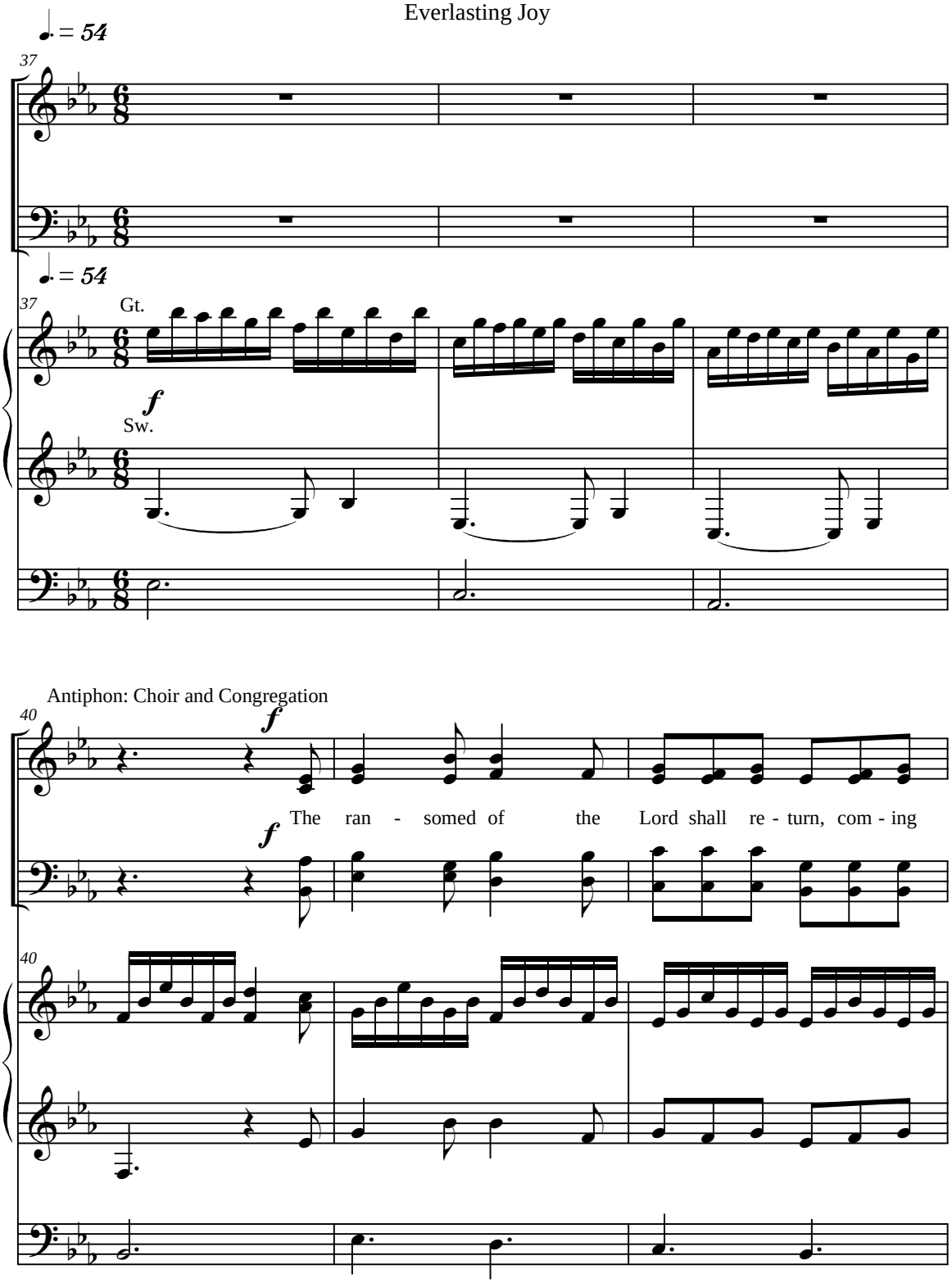

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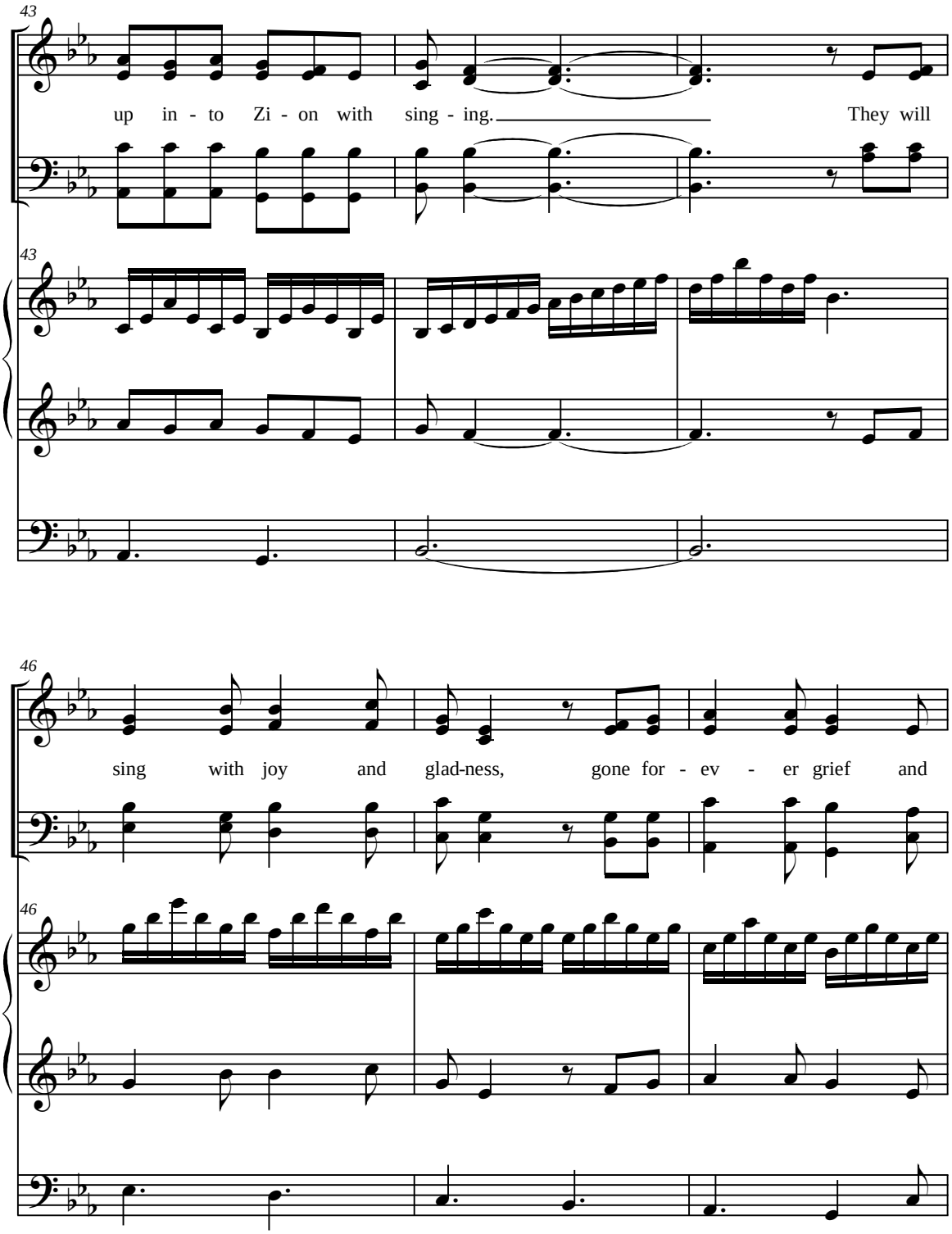

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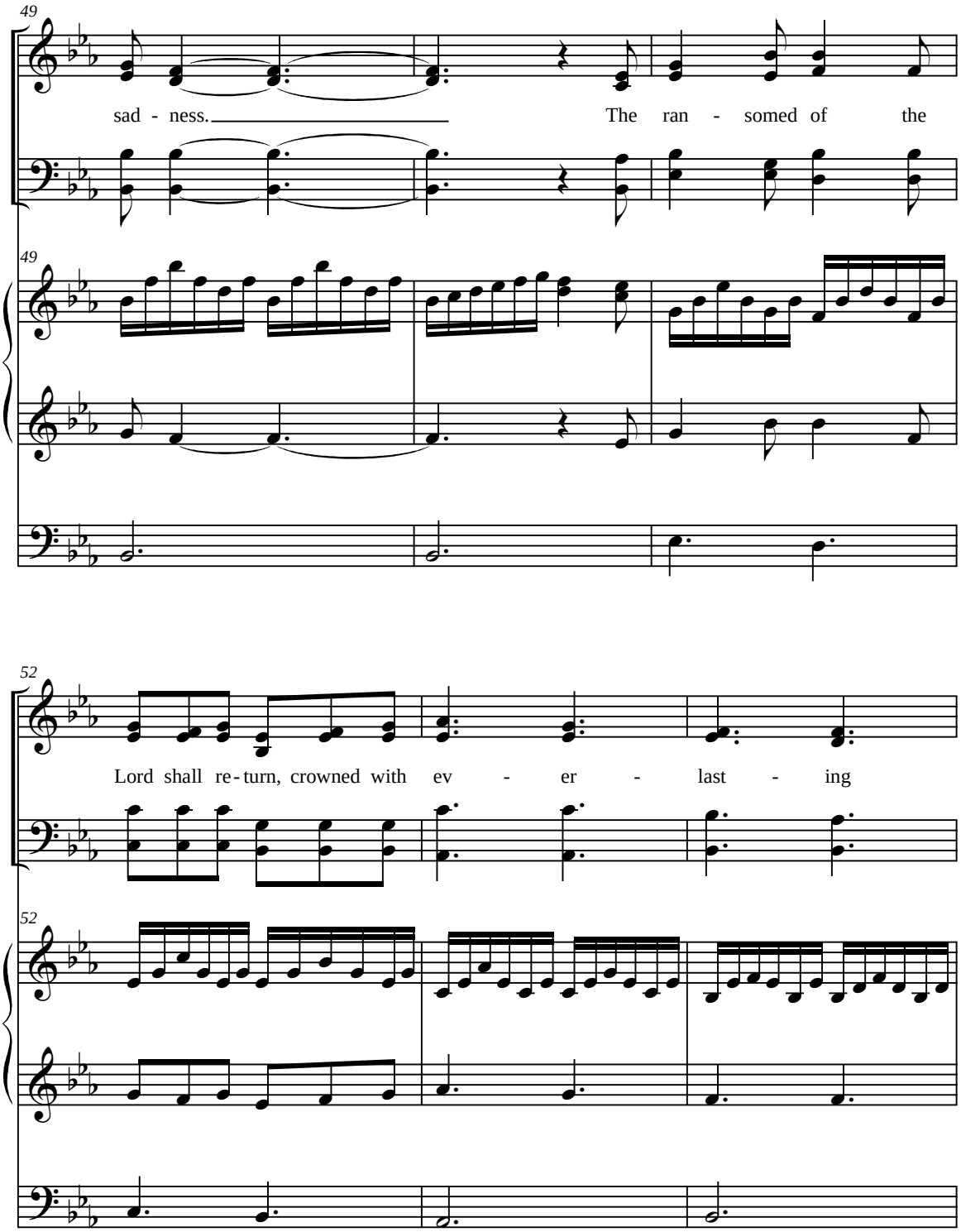

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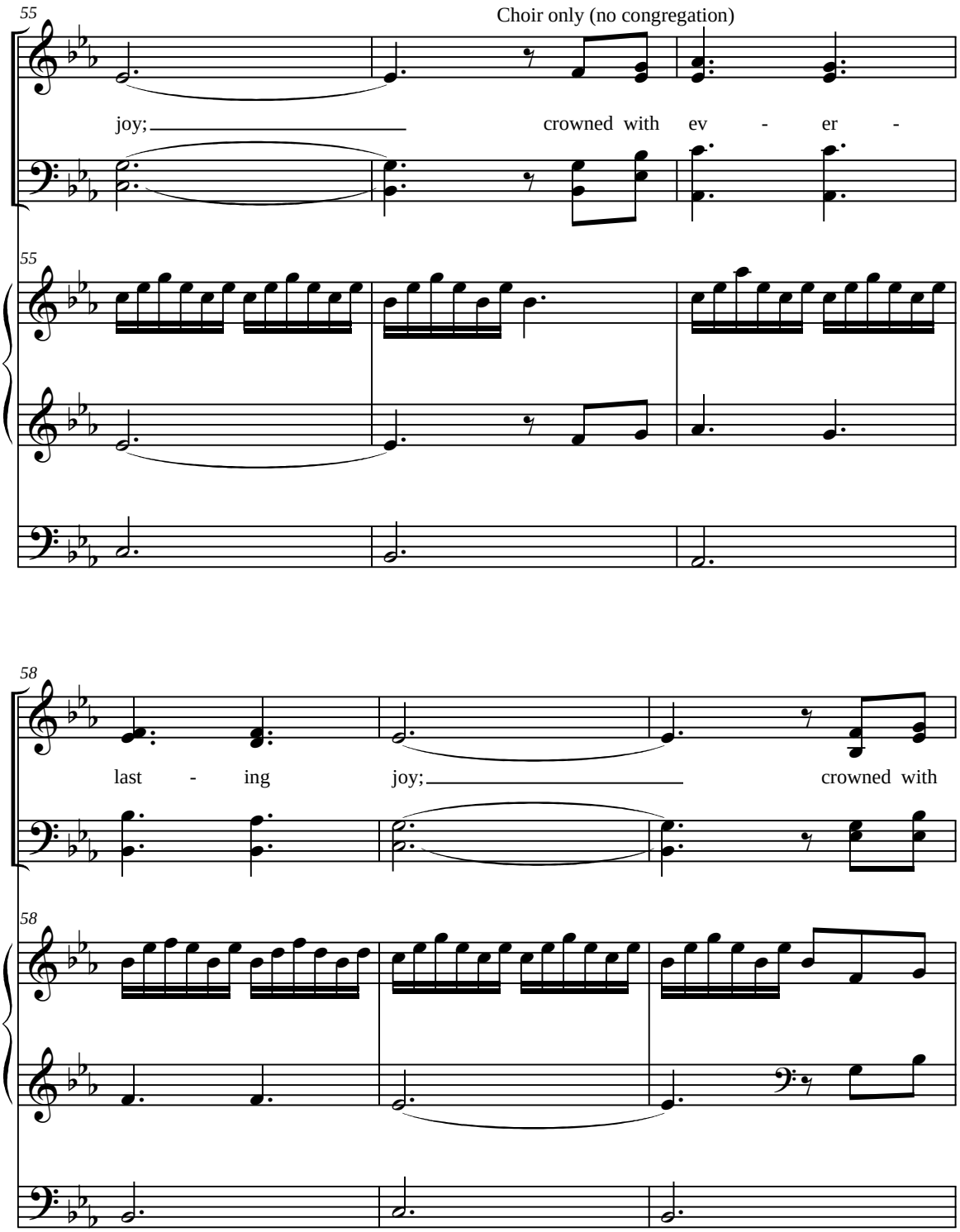
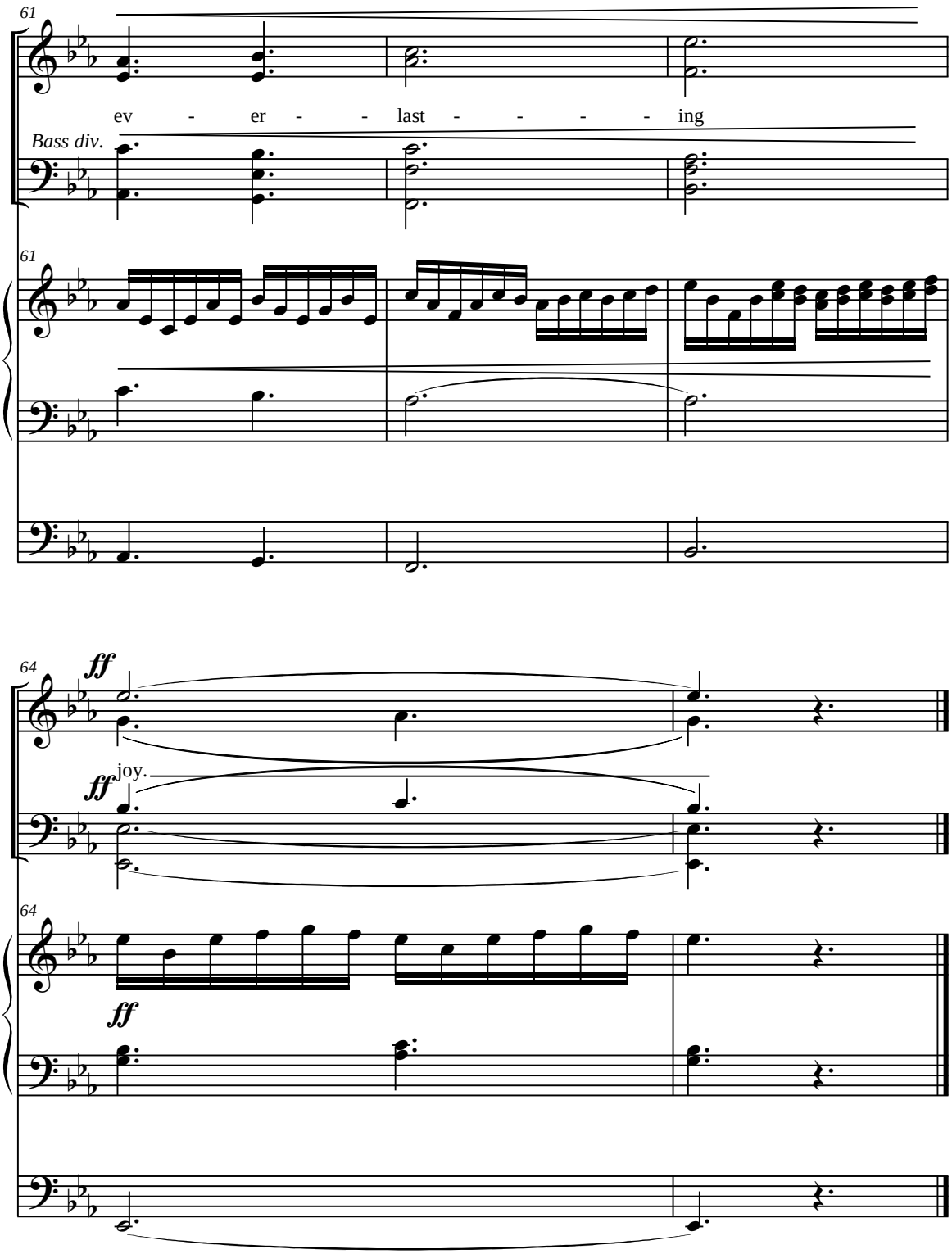


Everlasting Joy

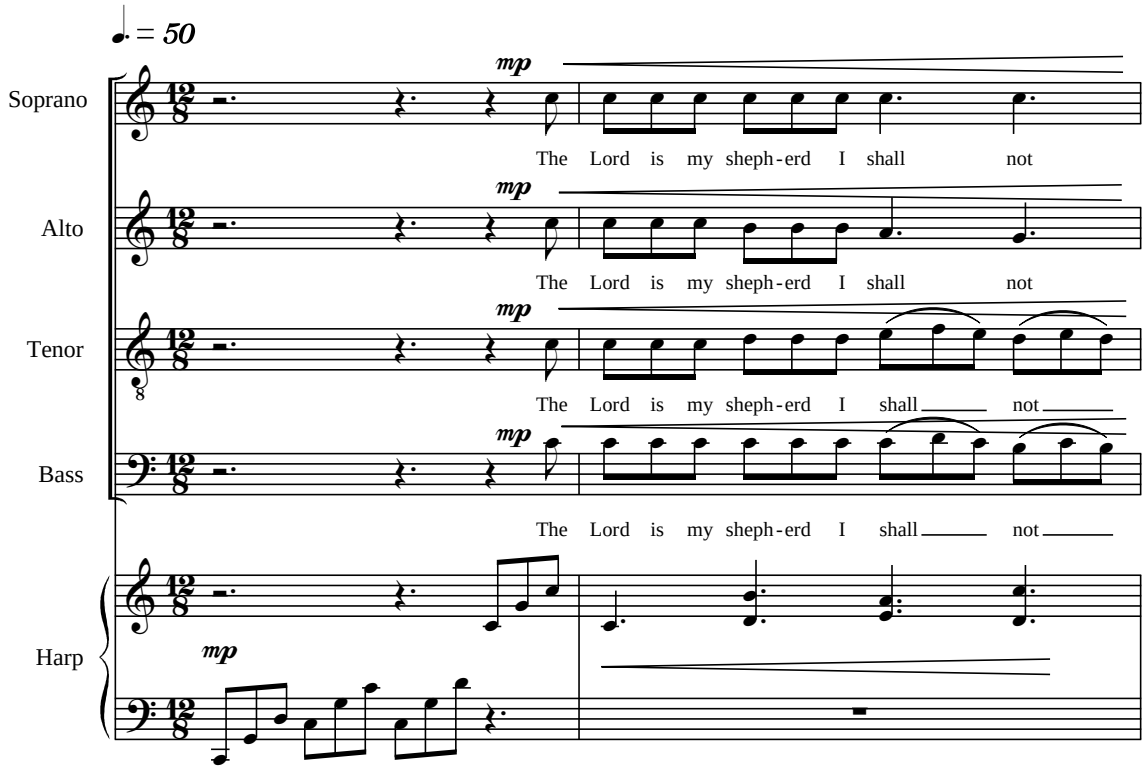


Psalm 23

SATB with Harp

King James Version

Clare C. Toy (ASCAP)



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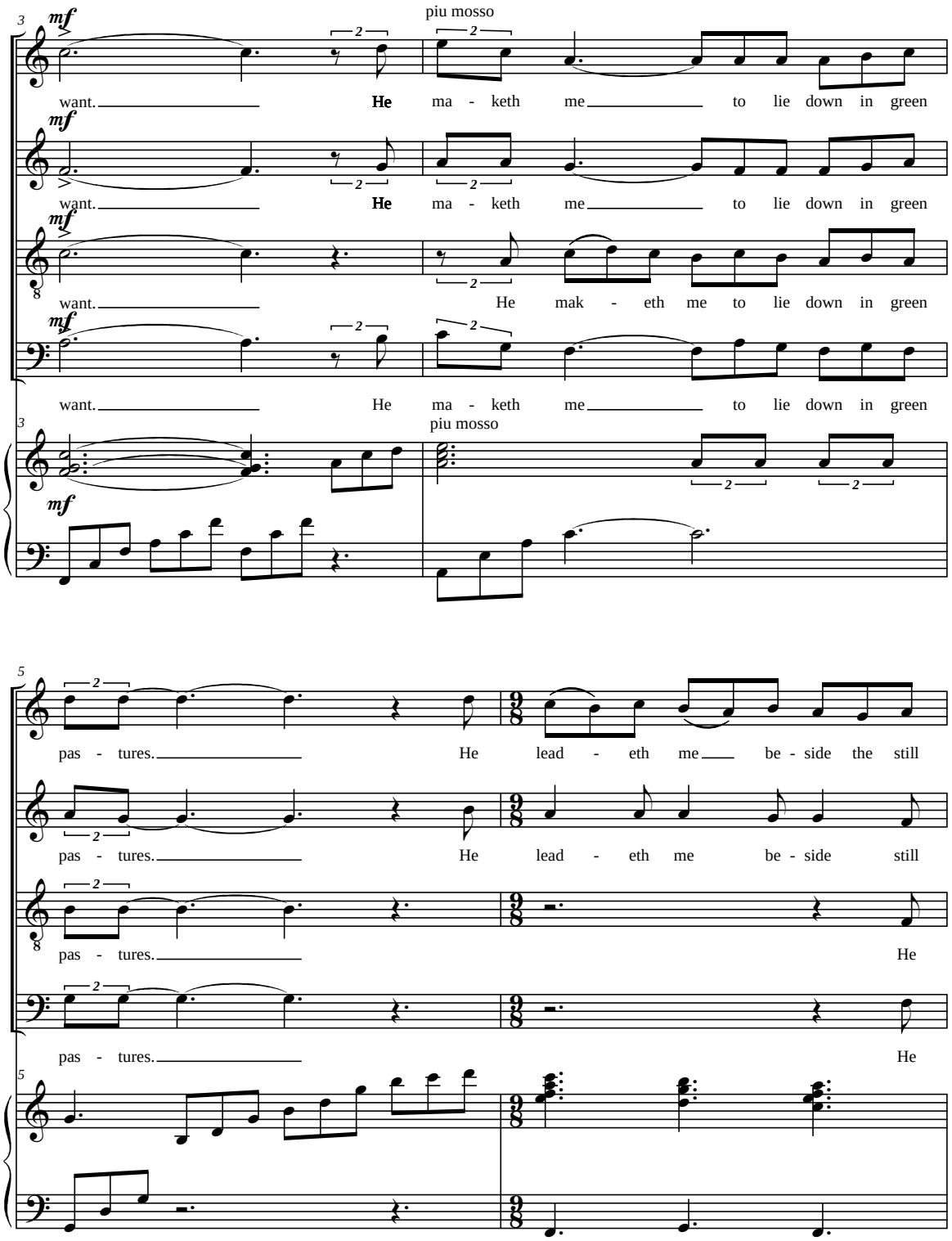
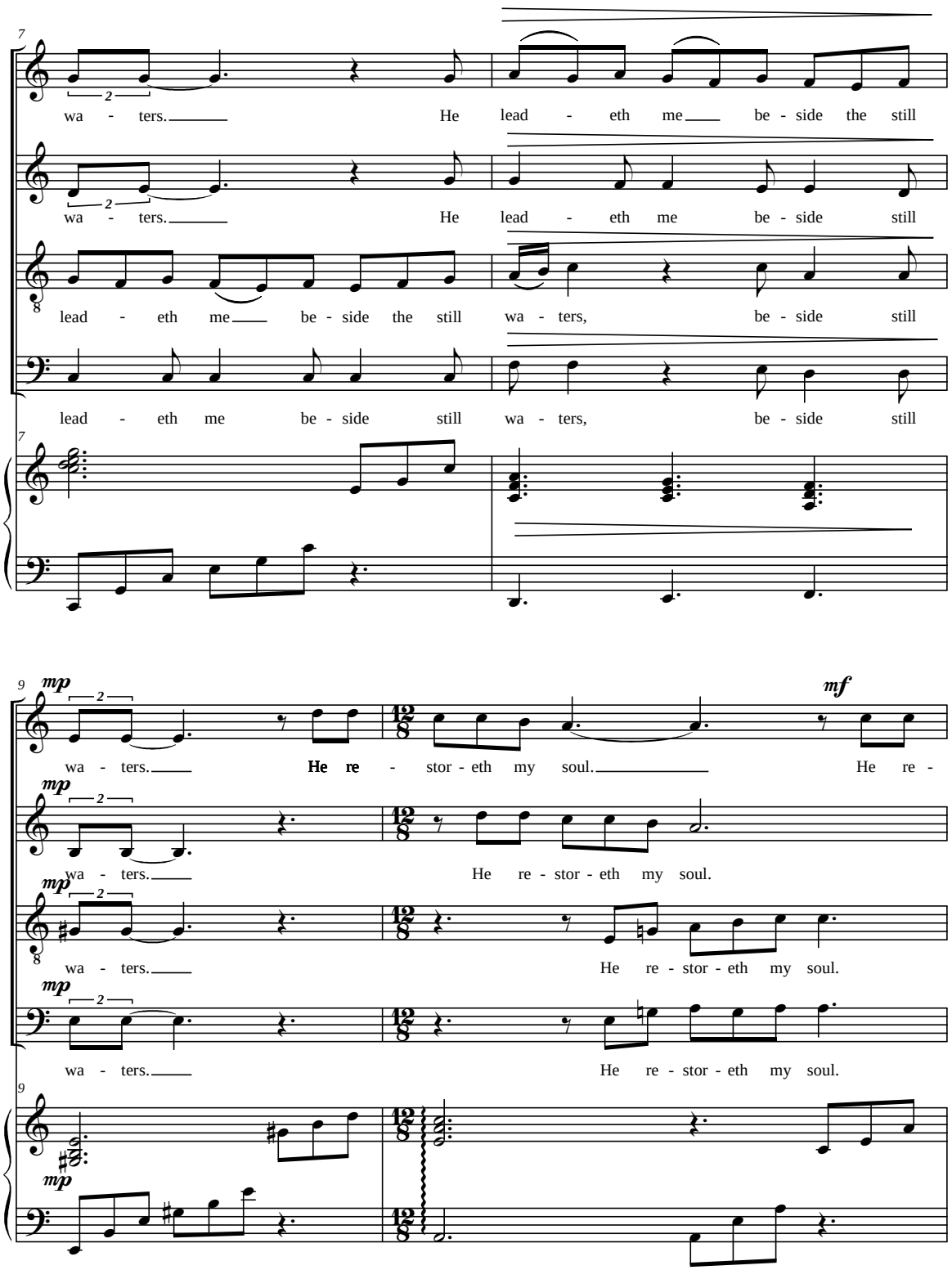
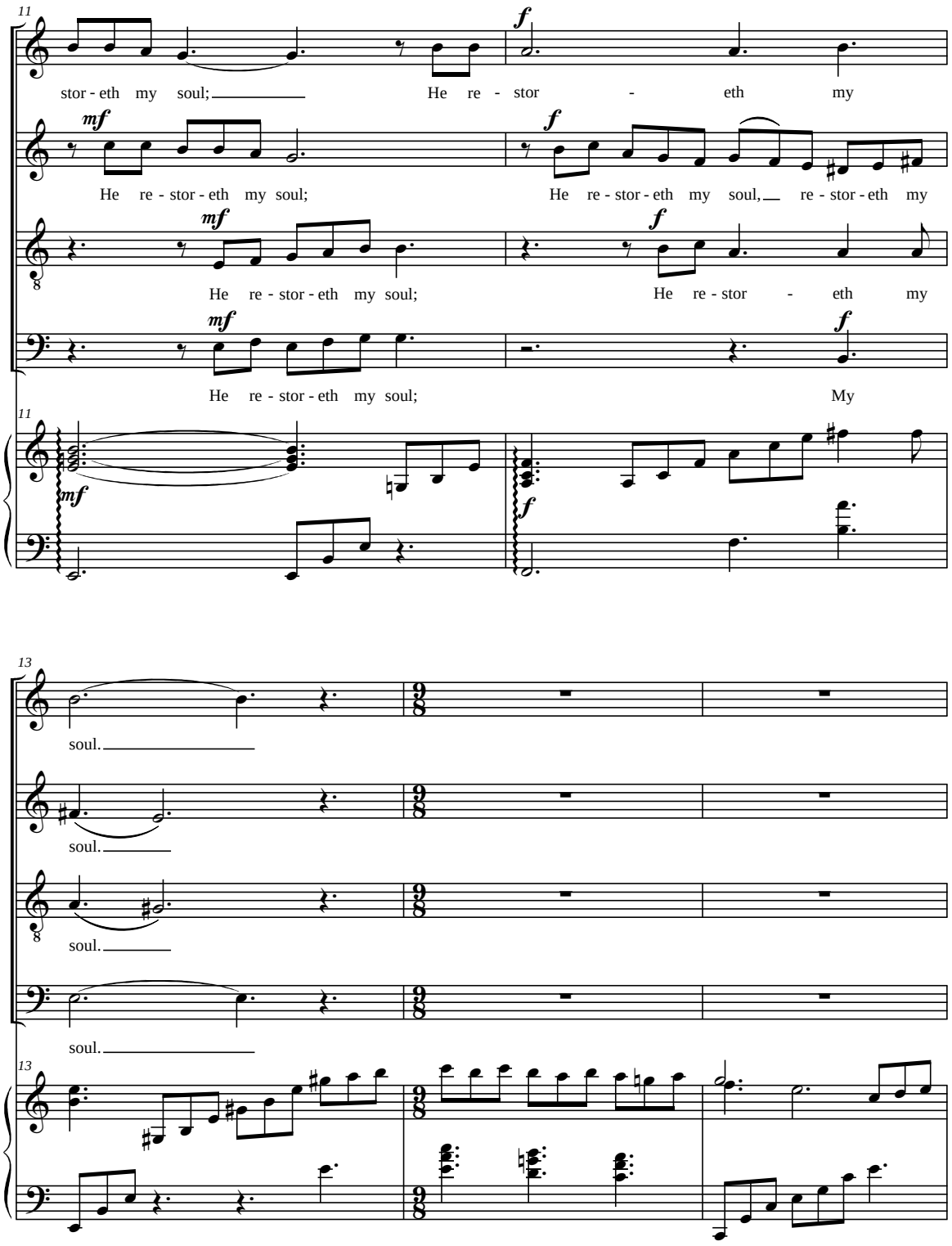
Psalm 23


piu mosso
mf
want. He ma - keth me to lie down in green
want. He ma - keth me to lie down in green
want. He mak - eth me to lie down in green
want. He ma - keth me to lie down in green
piu mosso
pas - tures. He lead - eth me be - side the still
pas - tures. He lead - eth me be - side still
pas - tures. He
pas - tures. He

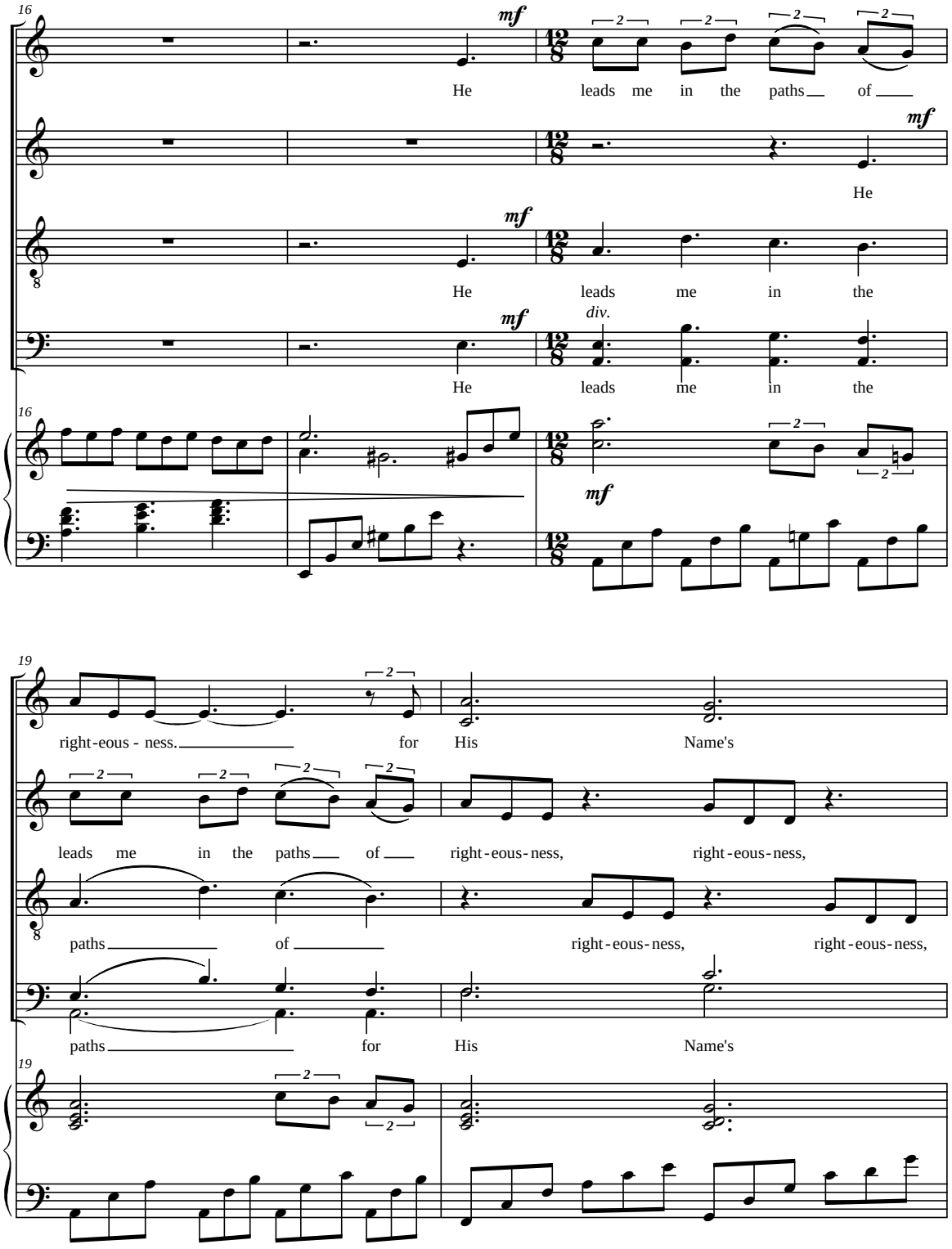
Psalm 23


7
wa - ters. He lead - eth me be - side the still
wa - ters. He lead - eth me be - side still
lead - eth me be - side the still wa - ters, be - side still
lead - eth me be - side still wa - ters, be - side still
9
mp
mf
wa - ters. He re - stor - eth my soul. He re -
wa - ters. He re - stor - eth my soul.
wa - ters. He re - stor - eth my soul.
wa - ters. He re - stor - eth my soul.

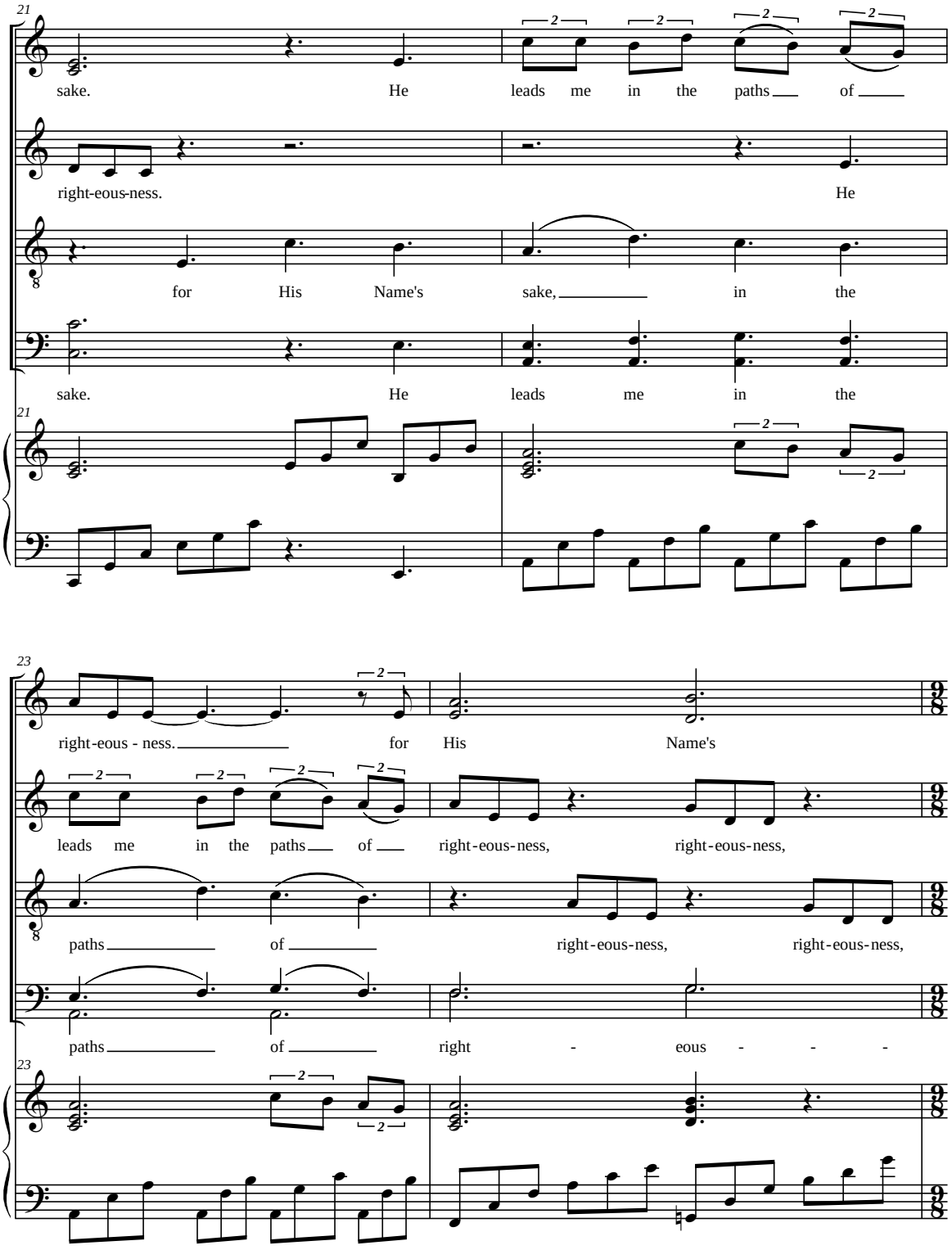
Psalm 23


11
stor - eth my soul;
He re - stor - eth my
He re - stor - eth my soul;
He re - stor - eth my soul,
re - stor - eth my
He re - stor - eth my soul;
He re - stor - eth my
He re - stor - eth my soul;
My
11
13
soul.
soul.
soul.
soul.
13

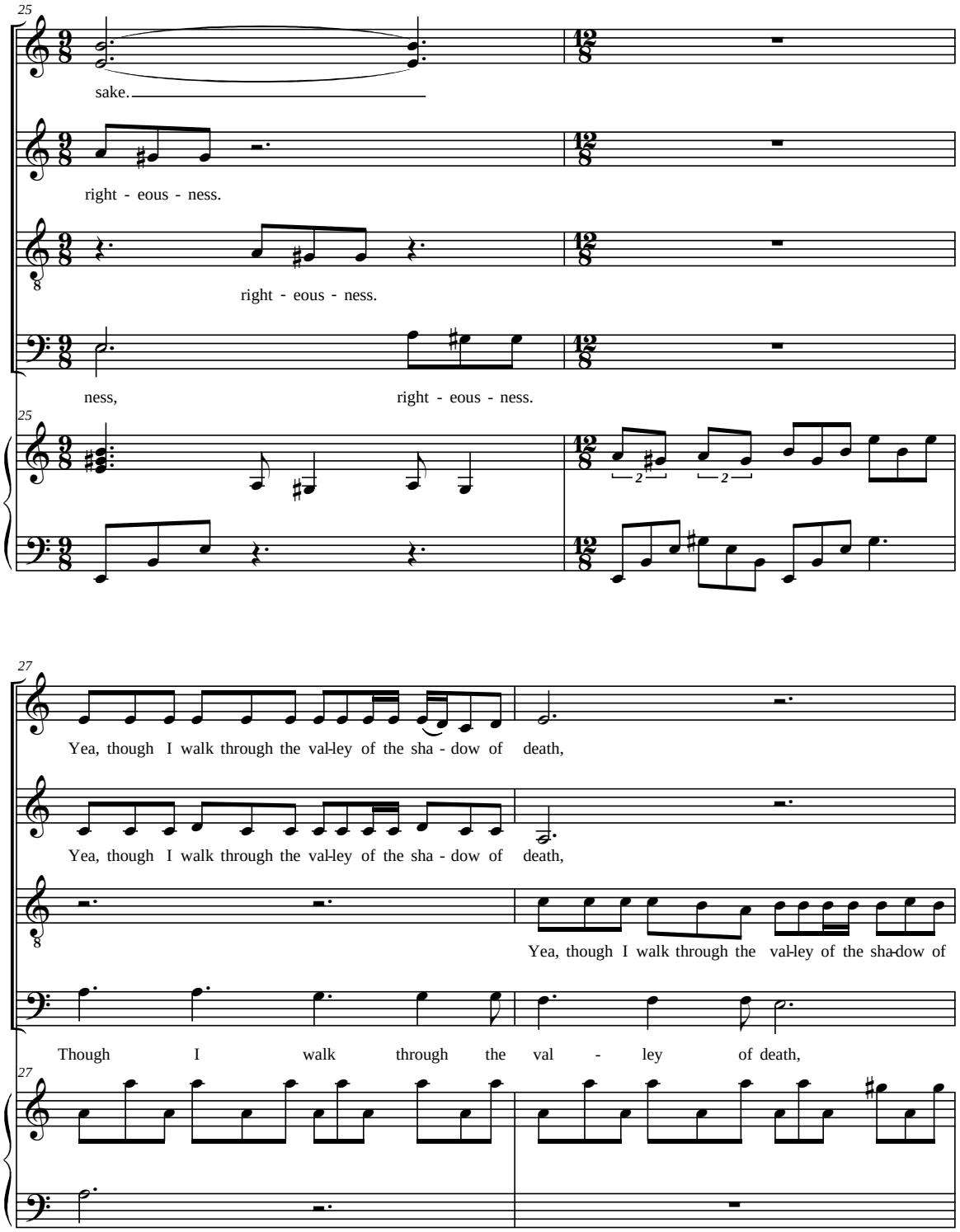
Psalm 23


16
mf
He leads me in the paths of
mf
He
mf
He leads me in the
mf
div.
He leads me in the
16
mf
19
right-eous - ness. for His Name's
leads me in the paths of right-eous-ness, right-eous-ness,
paths of right-eous-ness, right-eous-ness,
paths for His Name's
19

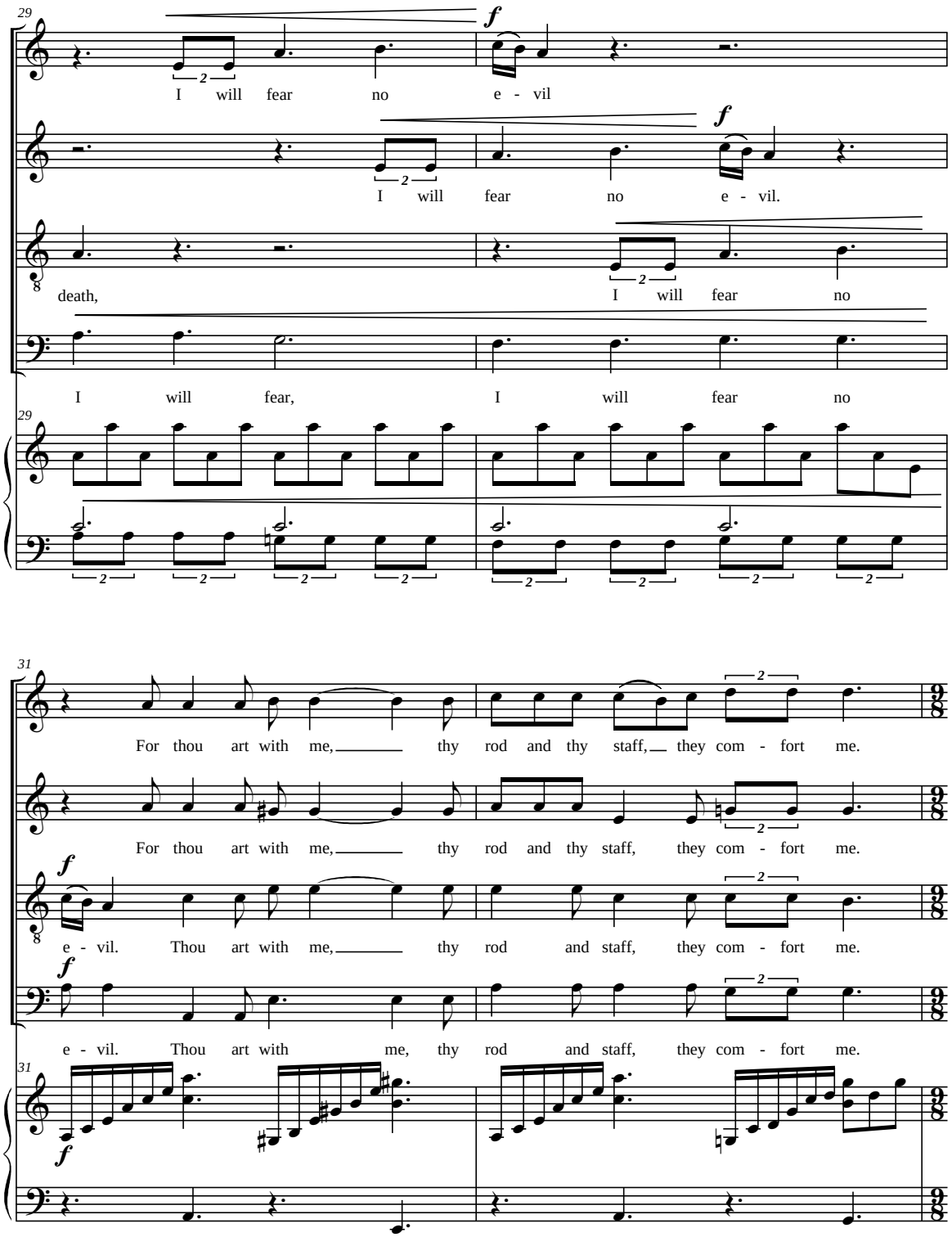
Psalm 23


21
sake. He leads me in the paths of
right-eous-ness. He
for His Name's sake, in the
sake. He leads me in the
21
23
right-eous - ness. for His Name's
leads me in the paths of right-eous-ness, right-eous-ness,
paths of right-eous-ness, right-eous-ness,
paths of right - eous - - -
23

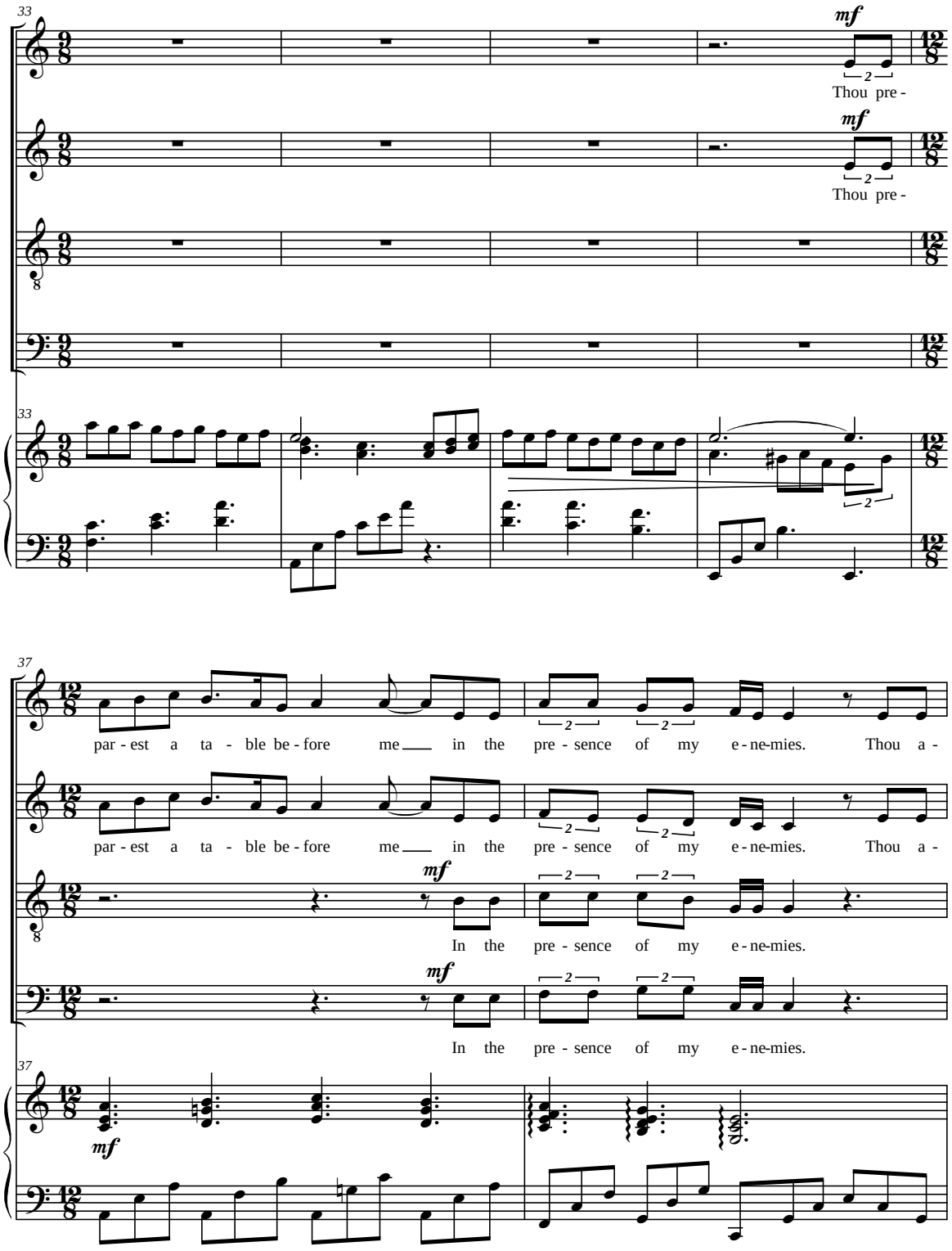
Psalm 23


25
sake.
right - eous - ness.
right - eous - ness.
ness,
right - eous - ness.
25
27
Yea, though I walk through the val-ley of the sha - dow of death,
Yea, though I walk through the val-ley of the sha - dow of death,
Yea, though I walk through the val-ley of the sha-dow of
Though I walk through the val - ley of death,
27

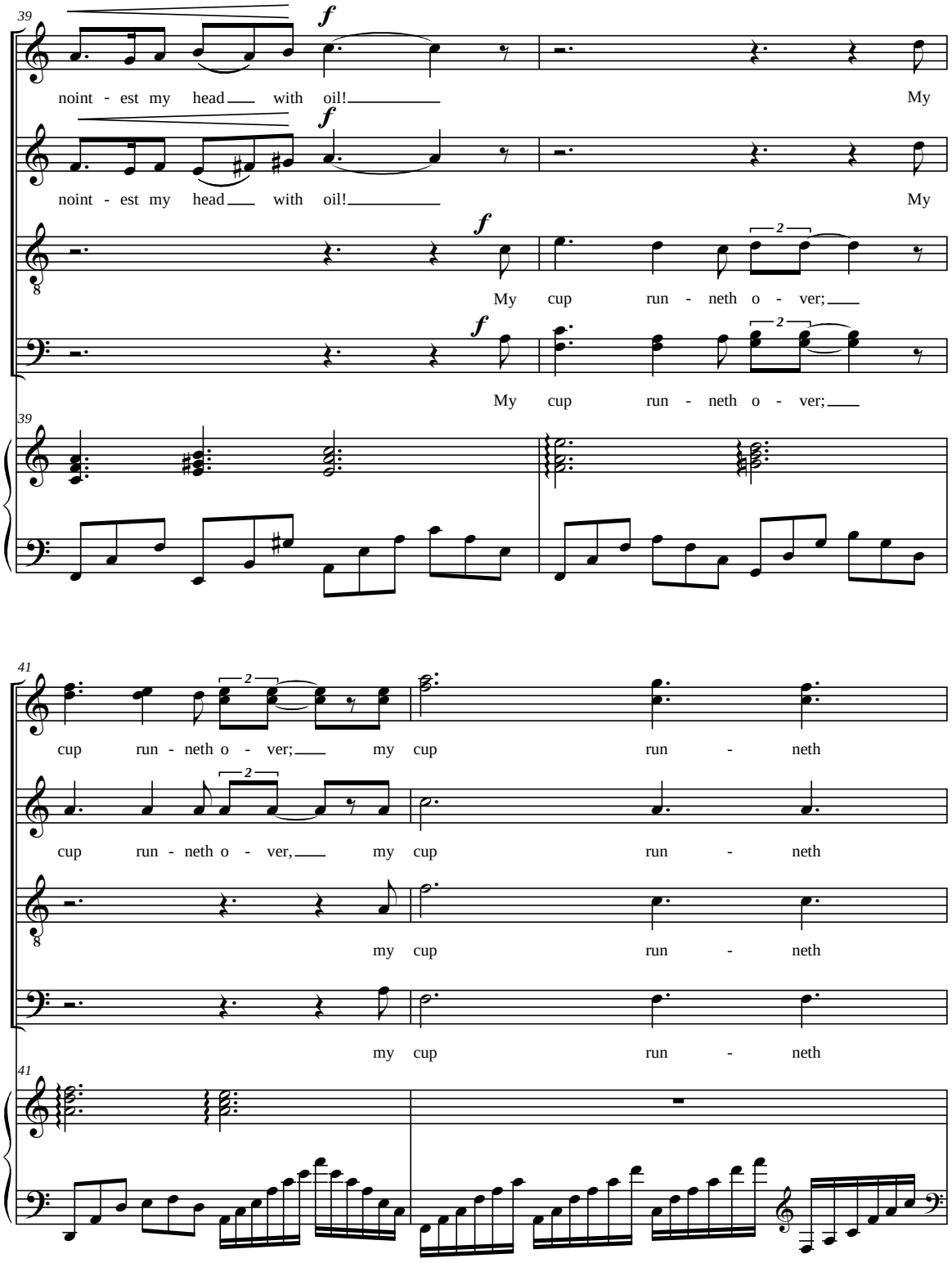
Psalm 23


29
I will fear no e - vil
I will fear no e - vil.
death,
I will fear no
I will fear,
I will fear no
31
For thou art with me, thy rod and thy staff, they com - fort me.
For thou art with me, thy rod and thy staff, they com - fort me.
e - vil. Thou art with me, thy rod and staff, they com - fort me.
e - vil. Thou art with me, thy rod and staff, they com - fort me.

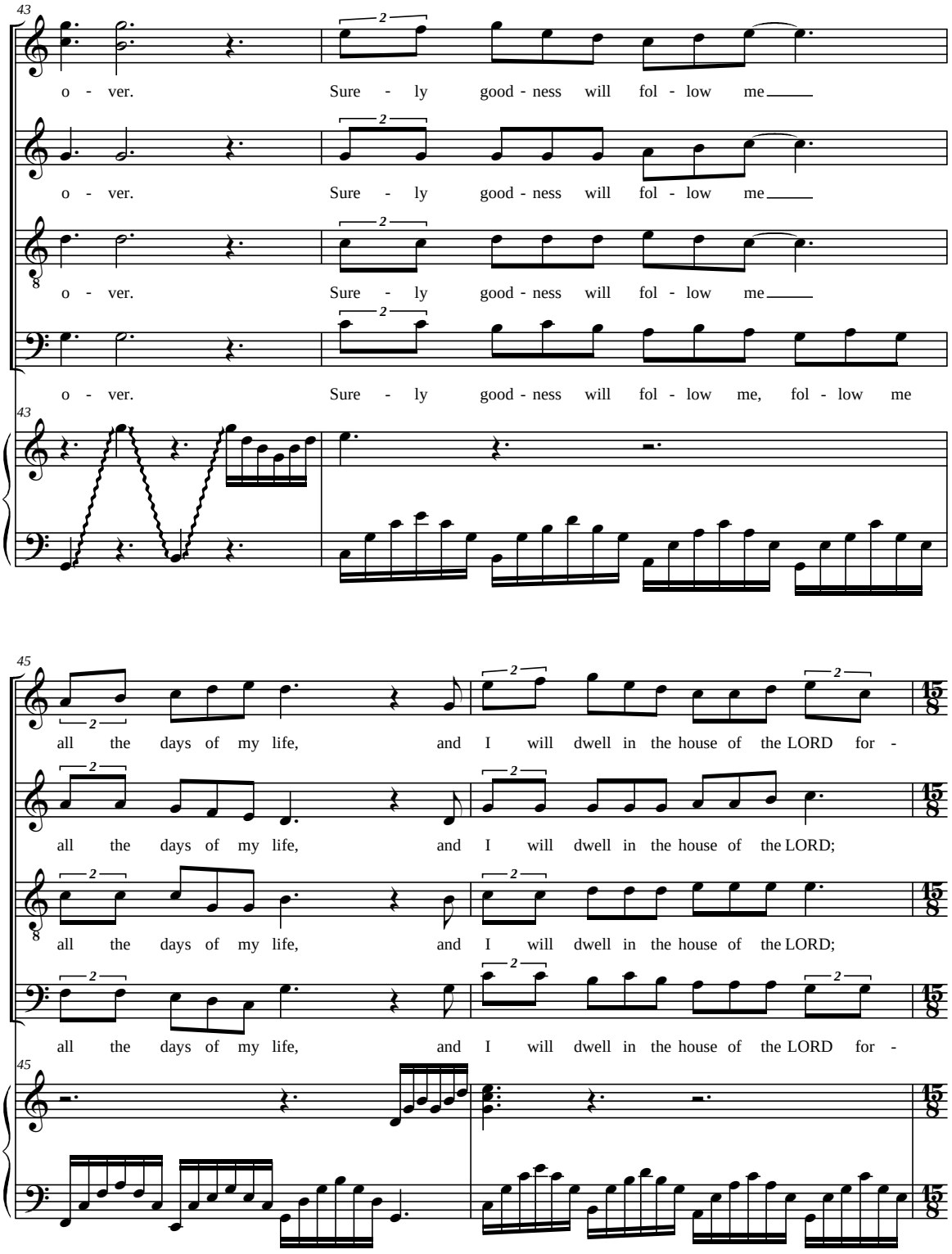
Psalm 23


33
mf
Thou pre -
mf
Thou pre -
33
37
par - est a ta - ble be - fore me in the pre - sence of my e - ne-mies. Thou a -
par - est a ta - ble be - fore me in the pre - sence of my e - ne-mies. Thou a -
mf
In the pre - sence of my e - ne-mies.
mf
In the pre - sence of my e - ne-mies.
37
mf

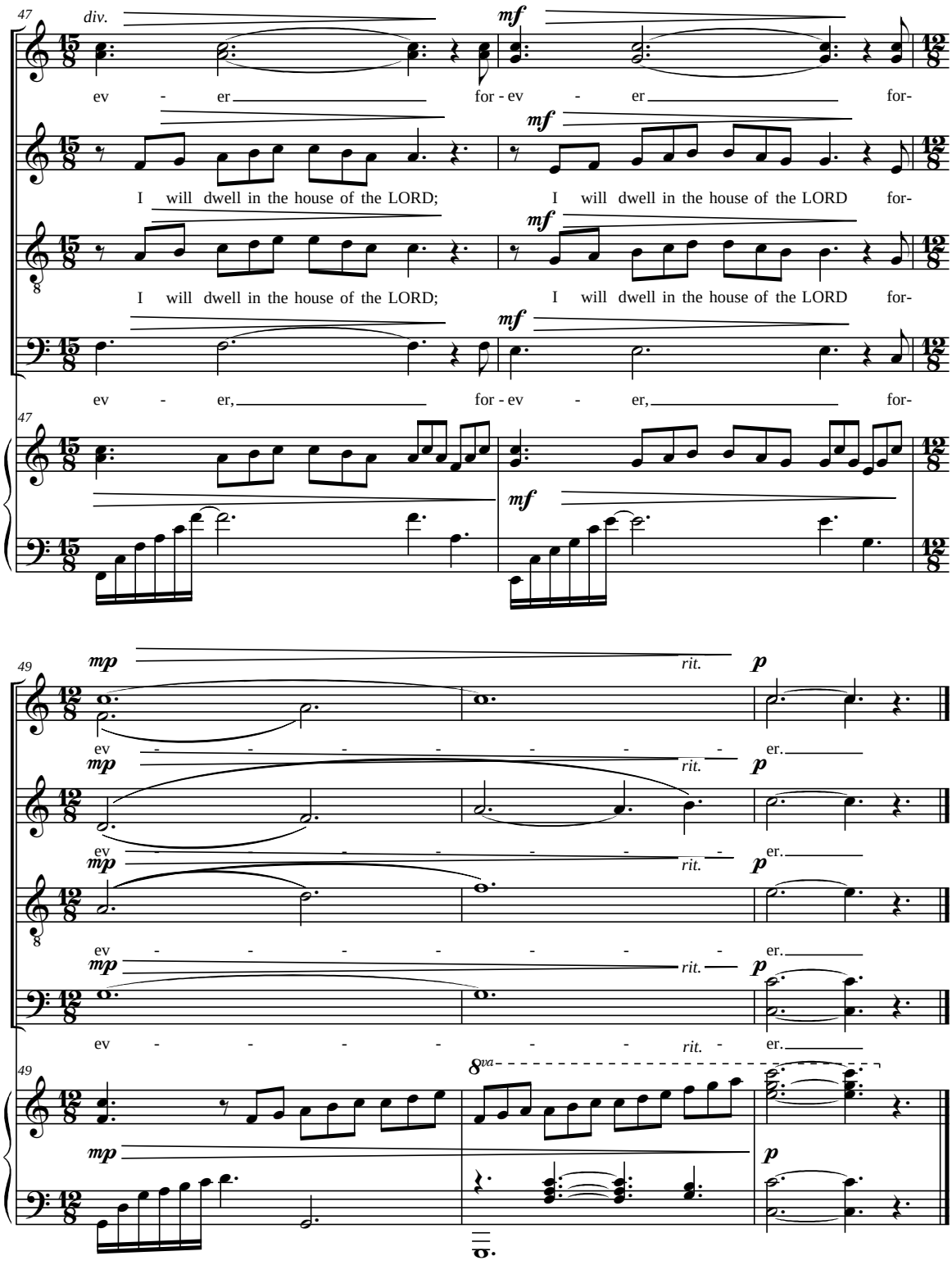
Psalm 23


39
f
noint - est my head with oil! My
noint - est my head with oil! My
My cup run - neth o - ver;
My cup run - neth o - ver;
41
cup run - neth o - ver; my cup run - neth
cup run - neth o - ver, my cup run - neth
my cup run - neth
my cup run - neth

Psalm 23

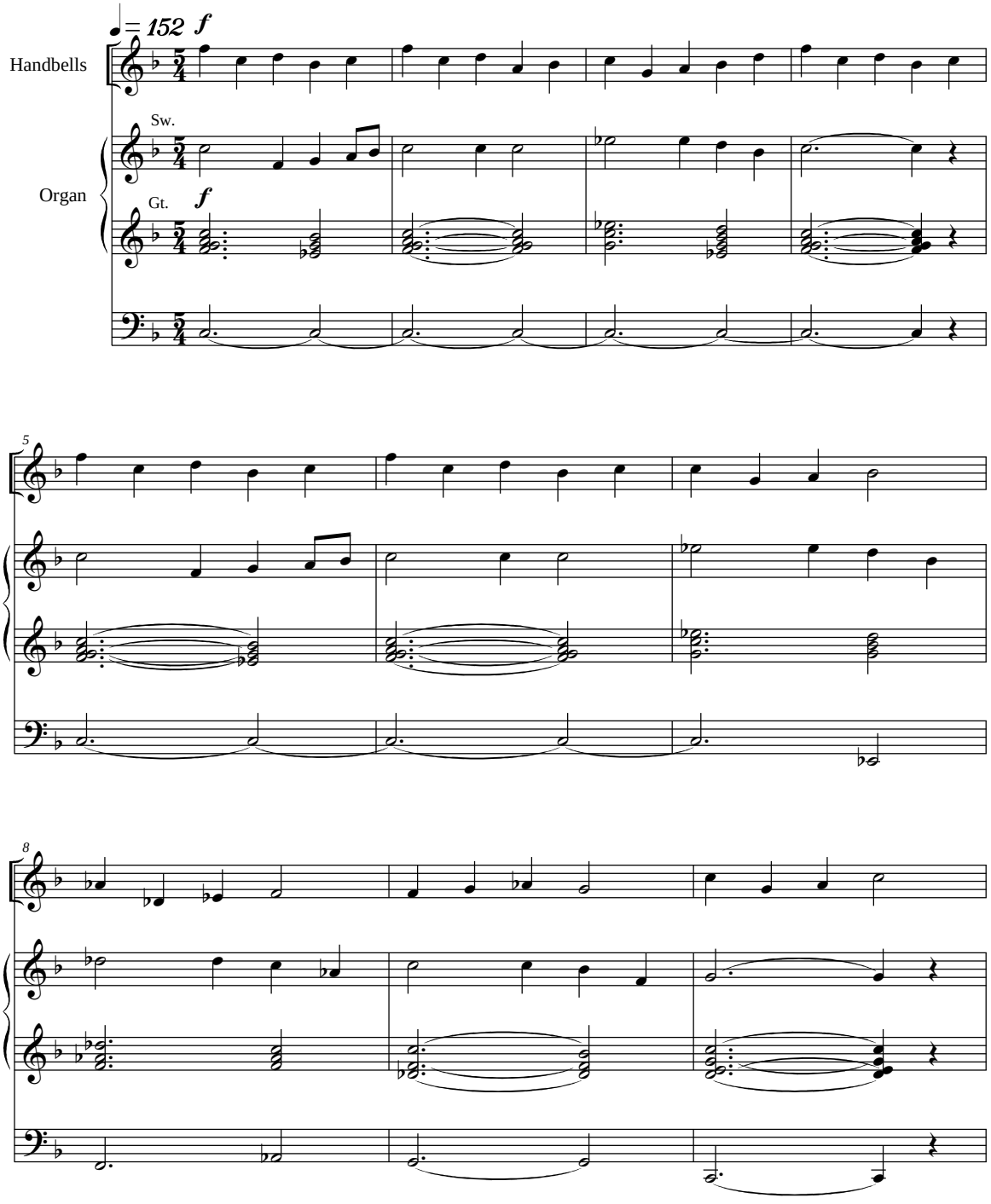

43
o - ver. Sure - ly good - ness will fol - low me
o - ver. Sure - ly good - ness will fol - low me
o - ver. Sure - ly good - ness will fol - low me
o - ver. Sure - ly good - ness will fol - low me, fol - low me
45
all the days of my life, and I will dwell in the house of the LORD for -
all the days of my life, and I will dwell in the house of the LORD;
all the days of my life, and I will dwell in the house of the LORD;
all the days of my life, and I will dwell in the house of the LORD for -

Psalm 23


47
div.
mf
ev - er for - ev - er for-
I will dwell in the house of the LORD; I will dwell in the house of the LORD for-
I will dwell in the house of the LORD; I will dwell in the house of the LORD for-
ev - er, for - ev - er, for-
49
mp
rit.
p
ev - - - - - - - er.
ev - - - - - - - rit. - er.
8va

In the Father's Dwelling

Based on John 14:1-6 SATB with Organ and Handbells Clare C. Toy (ASCAP)



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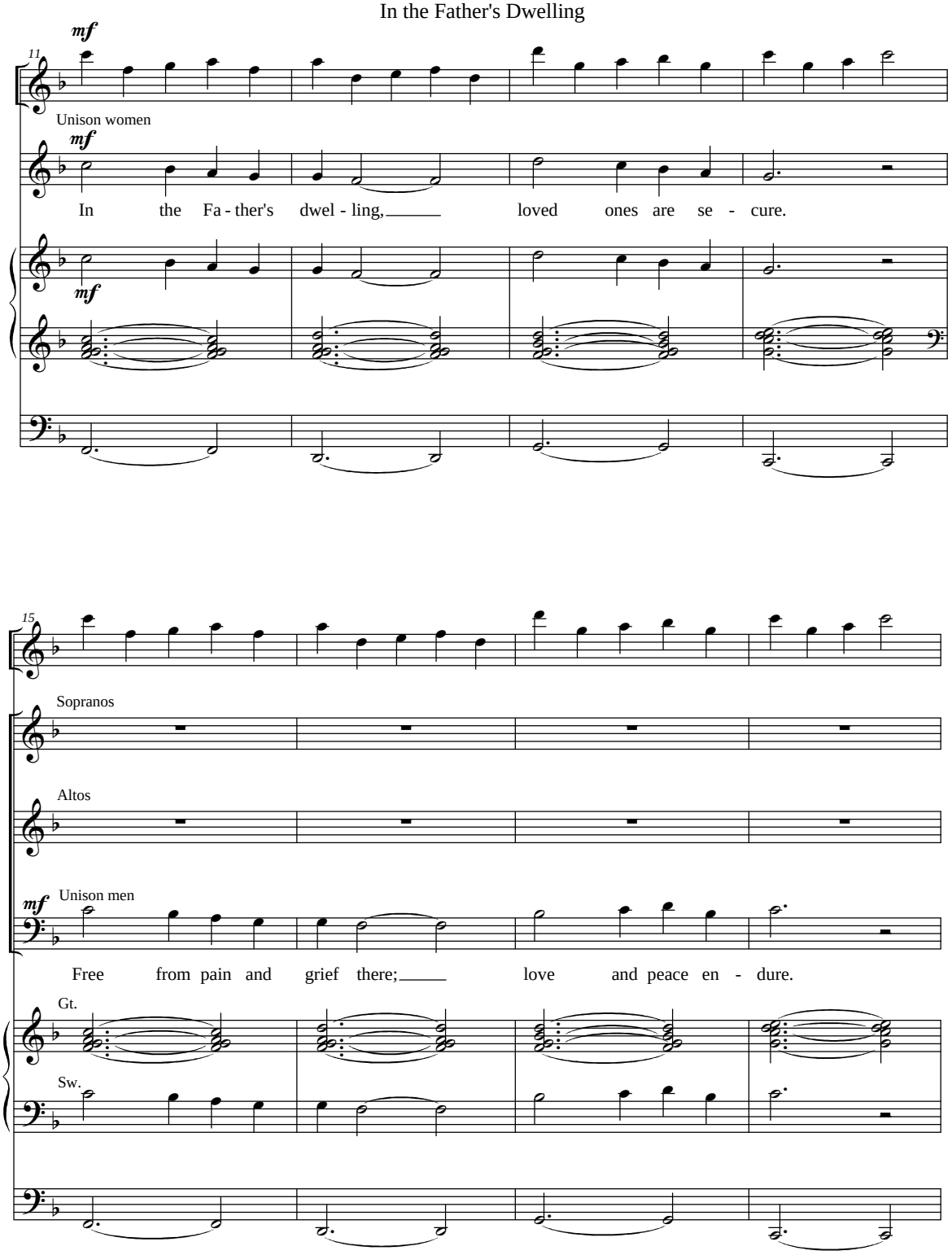
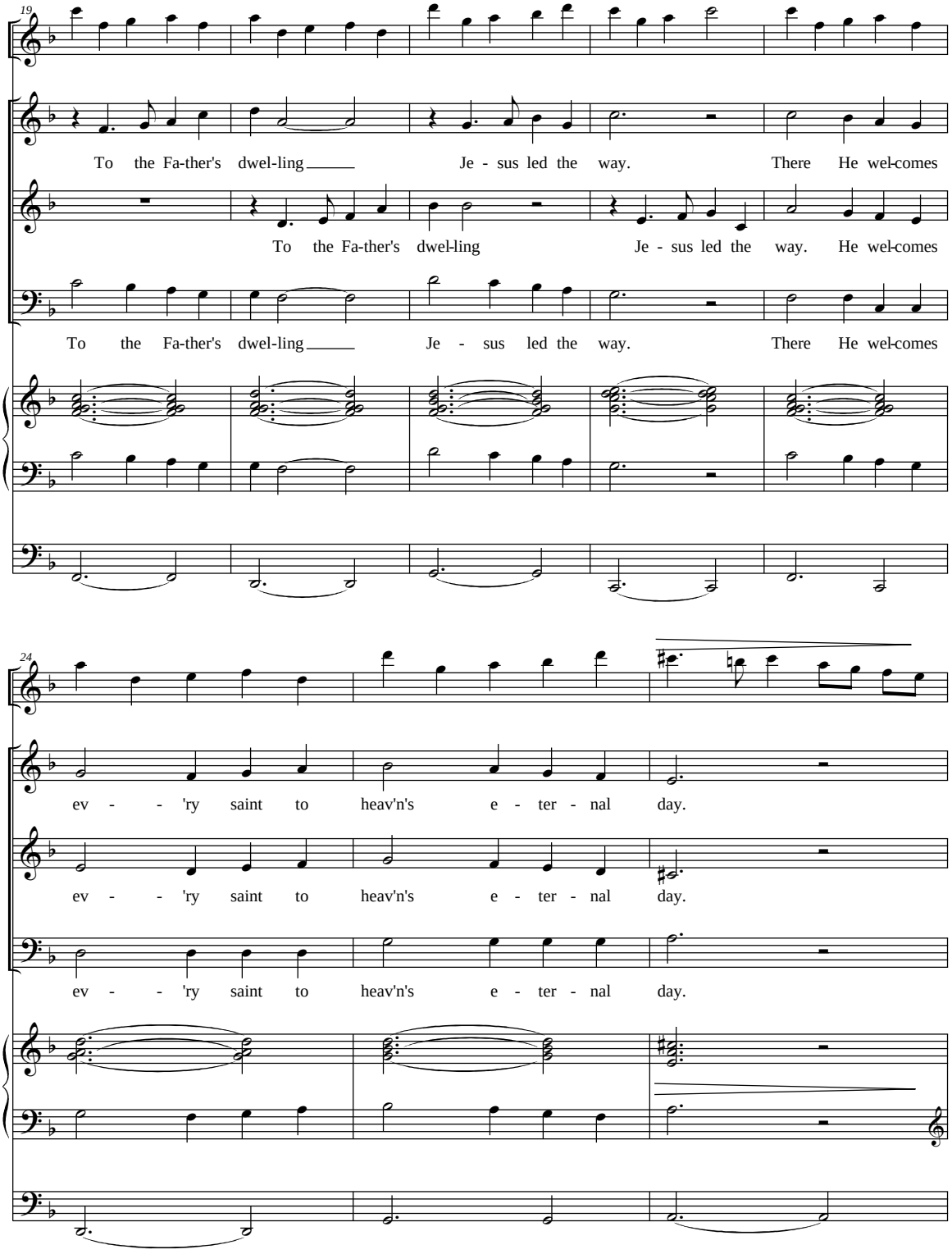
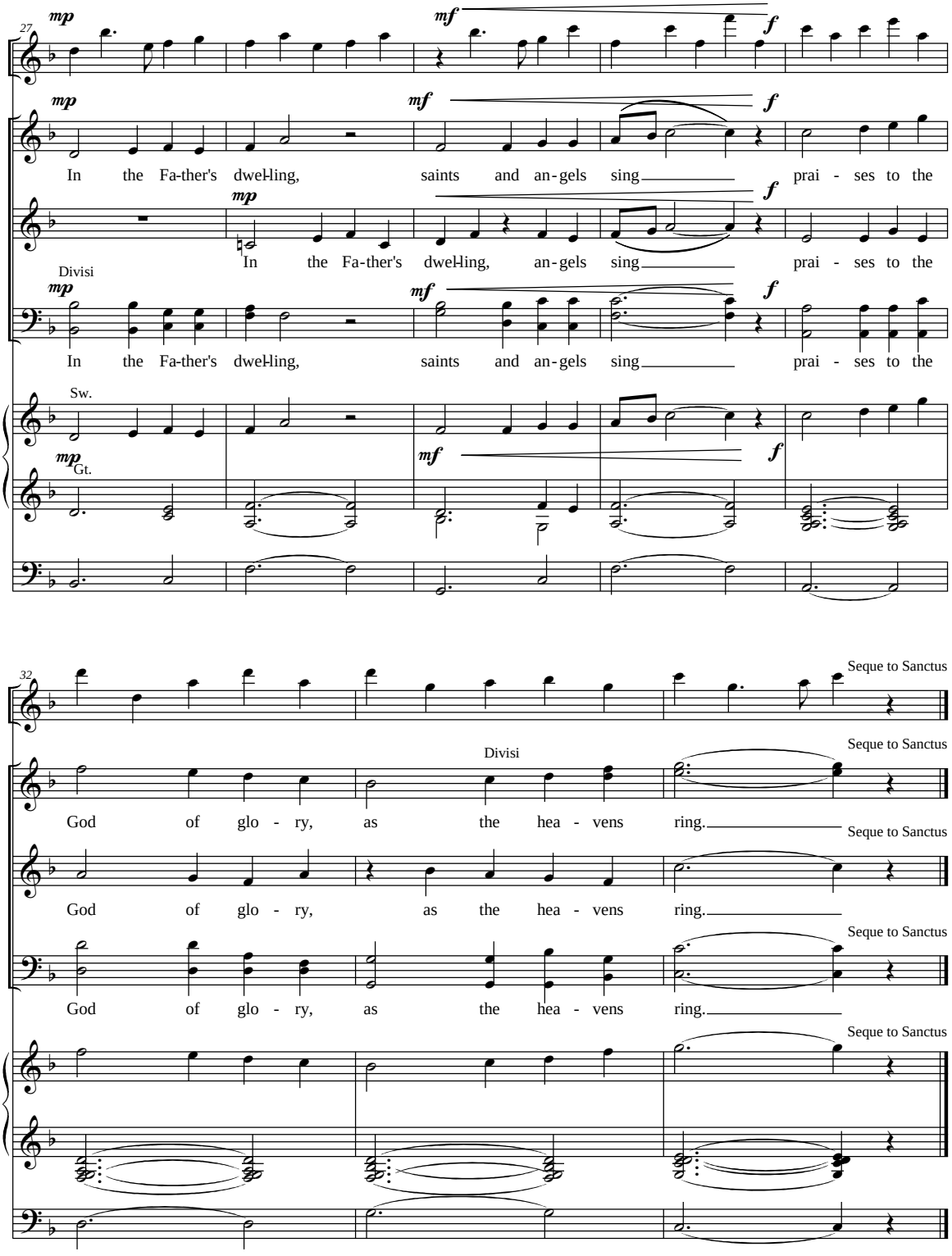
In the Father's Dwelling



In the Father's Dwelling



In the Father's Dwelling

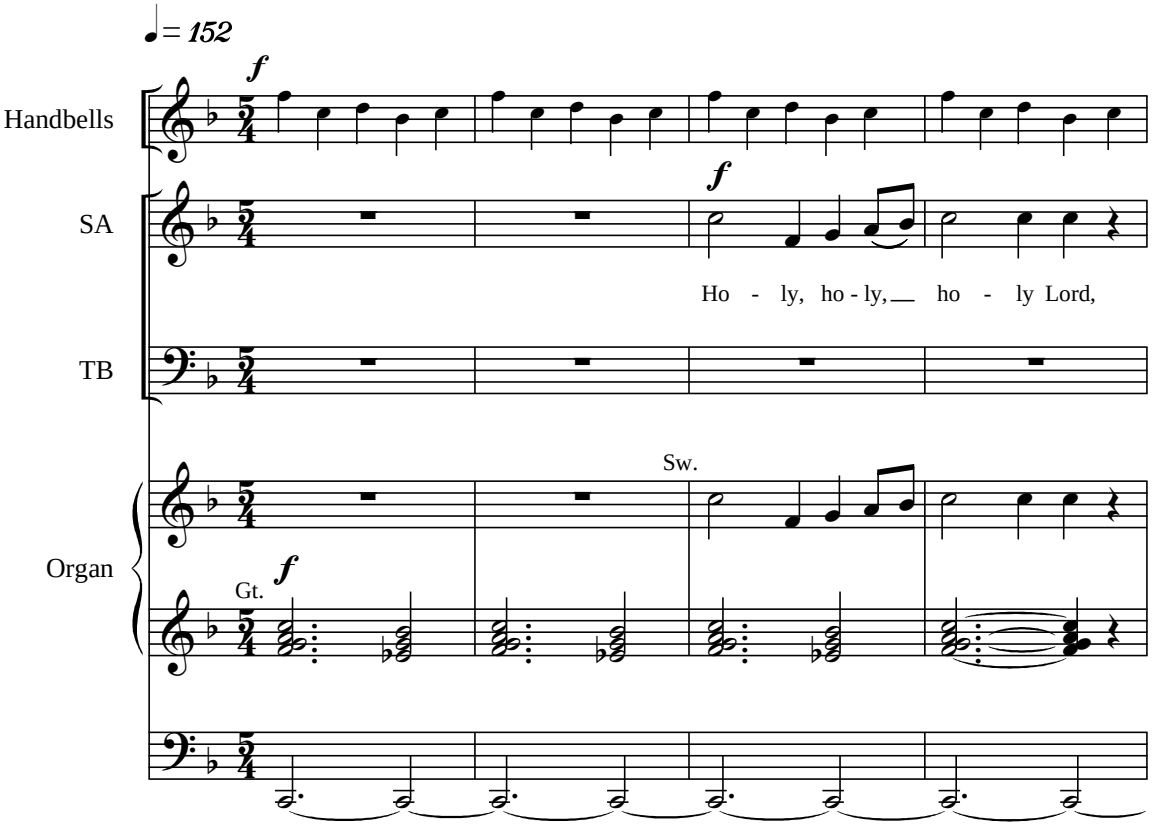


Sanctus

SATB with Organ and Handbells

Book of Common Prayer

Clare C. Toy (ASCAP)



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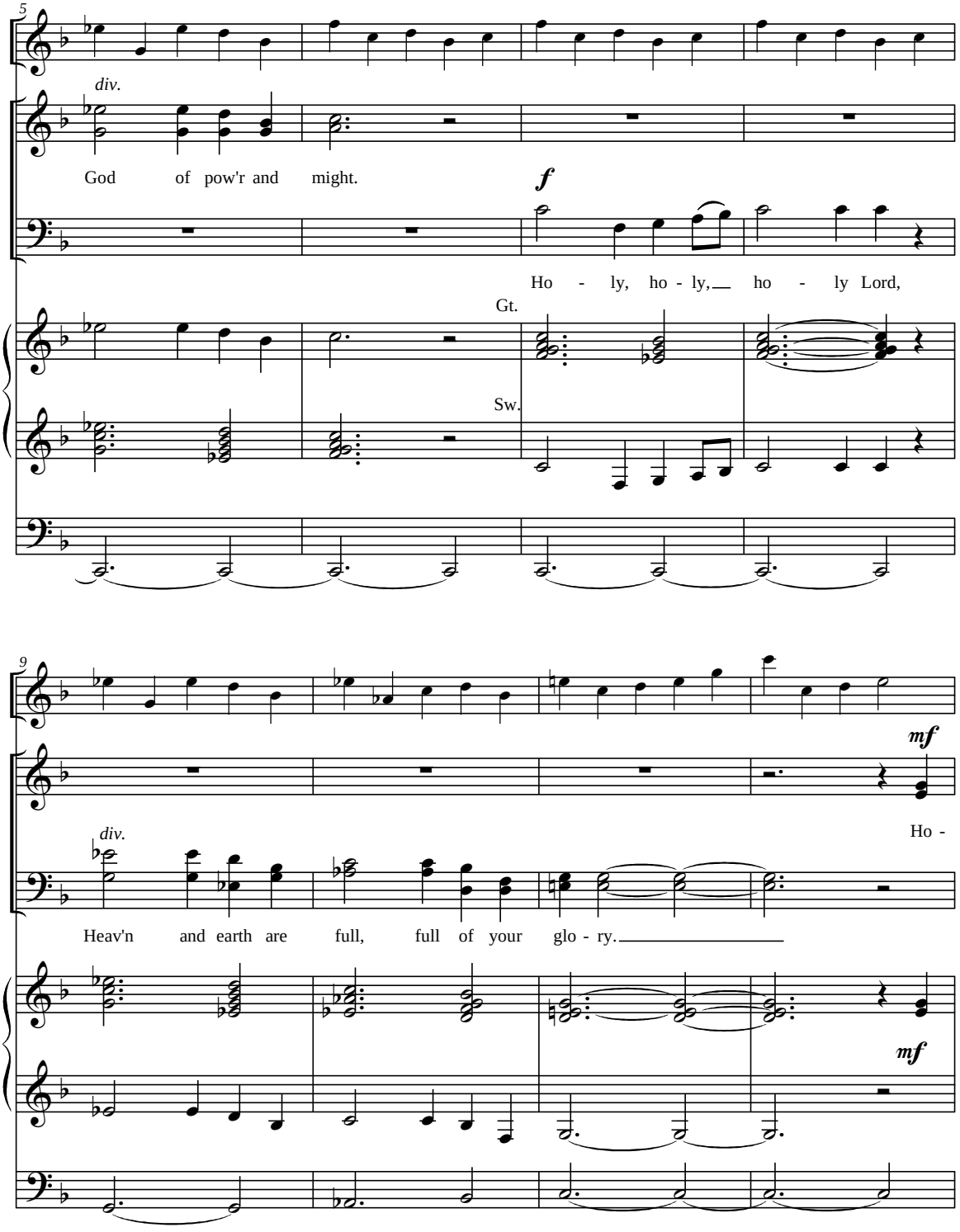
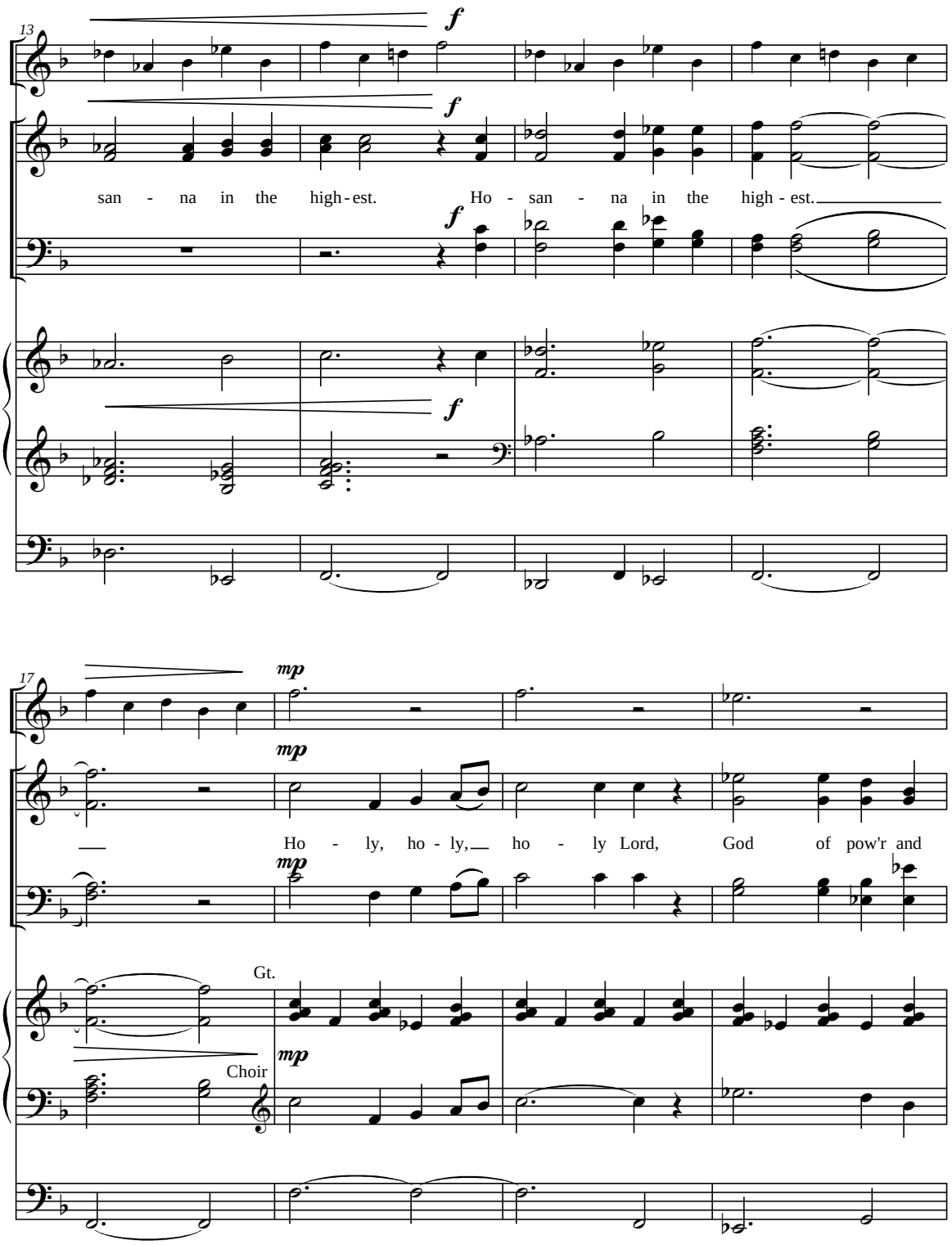
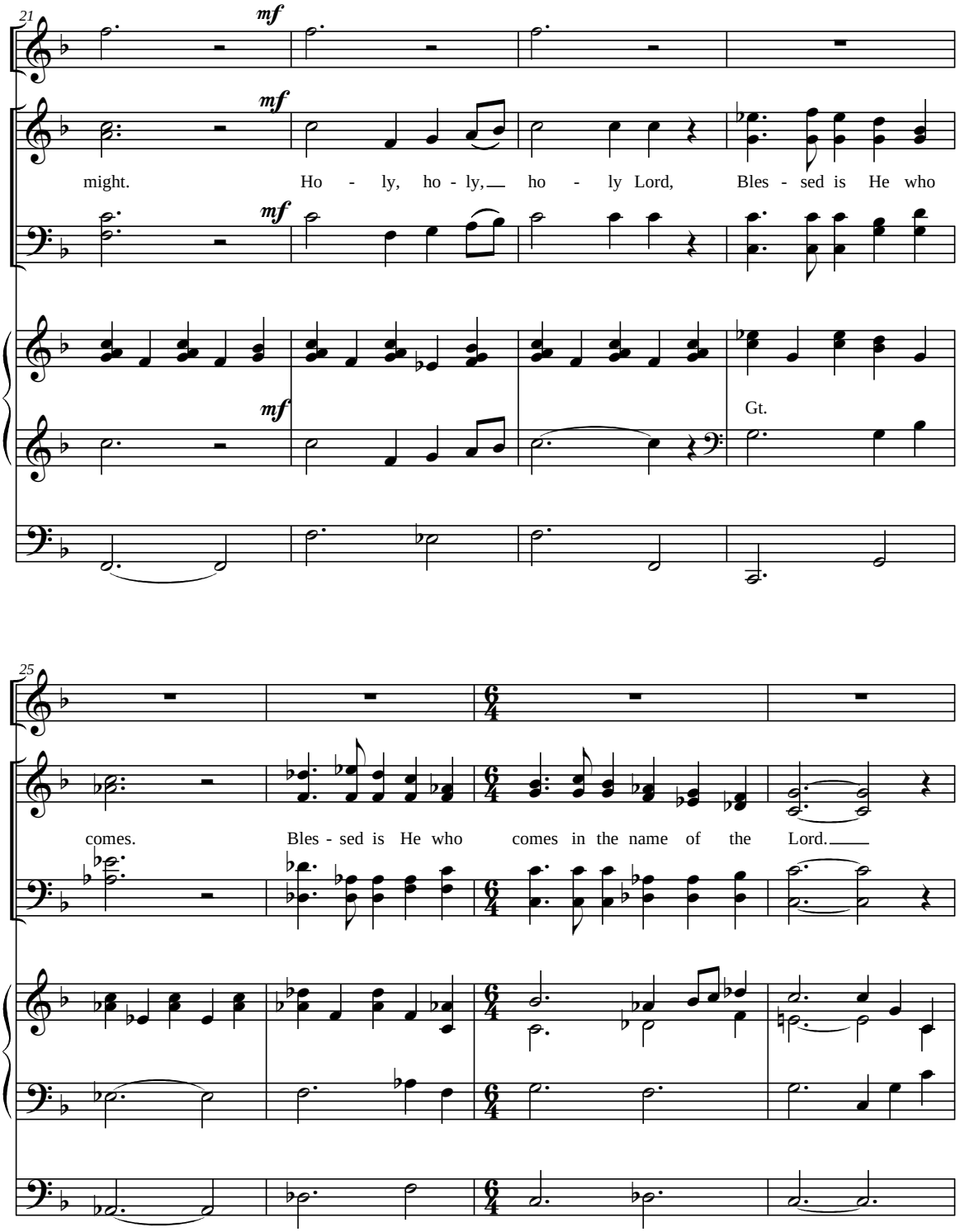
Sanctus


5
div.
God of pow'r and might.
f
Ho - ly, ho - ly, ho - ly Lord,
Gt.
Sw.
9
mf
div.
Ho -
Heav'n and earth are full, full of your glo - ry.
mf

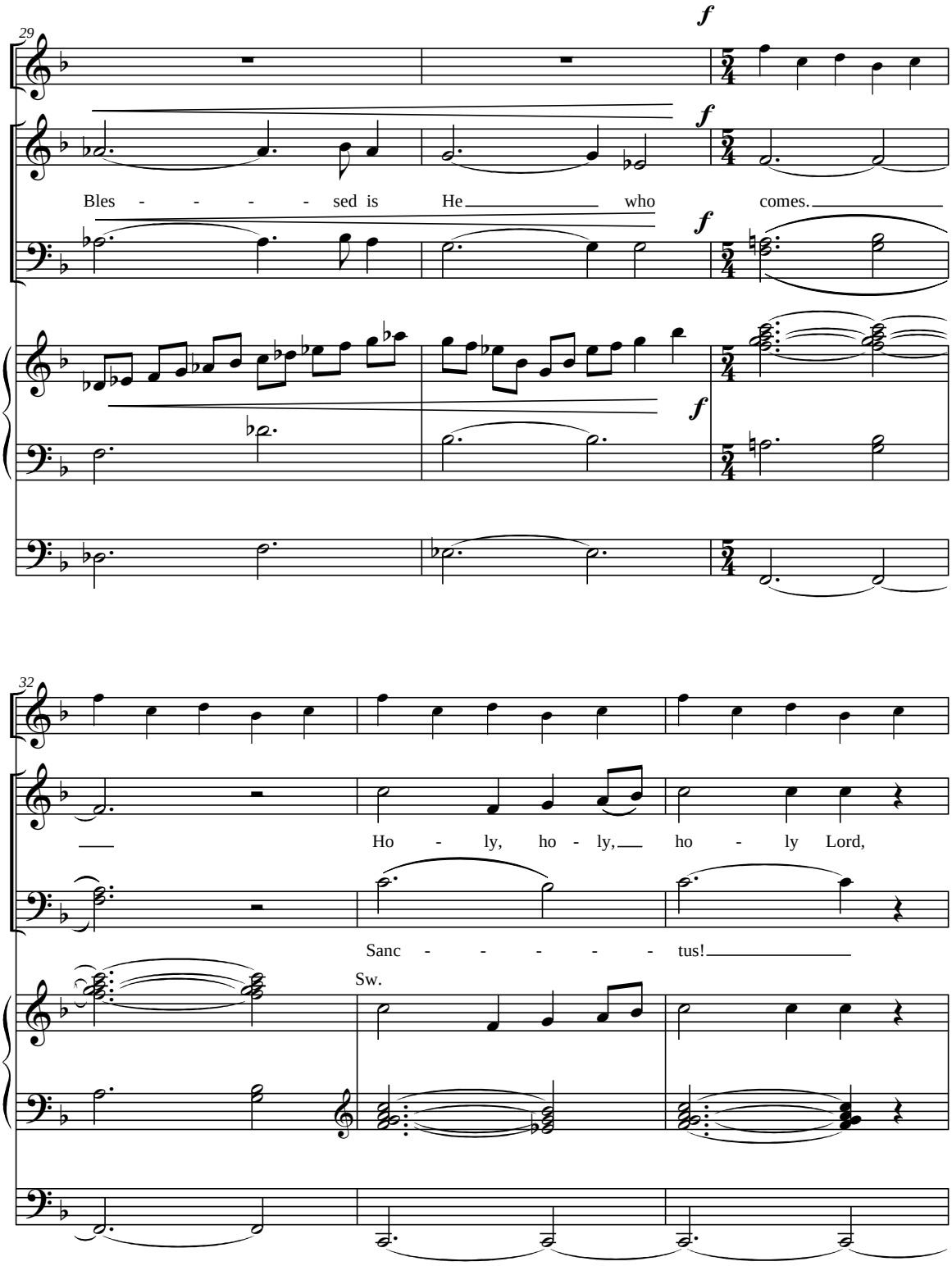
Sanctus


13
f
f
f
san - na in the high - est.
Ho - san - na in the high - est.
17
mp
mp
Ho - ly, ho - ly, ho - ly Lord, God of pow'r and
Gt.
Choir
mp

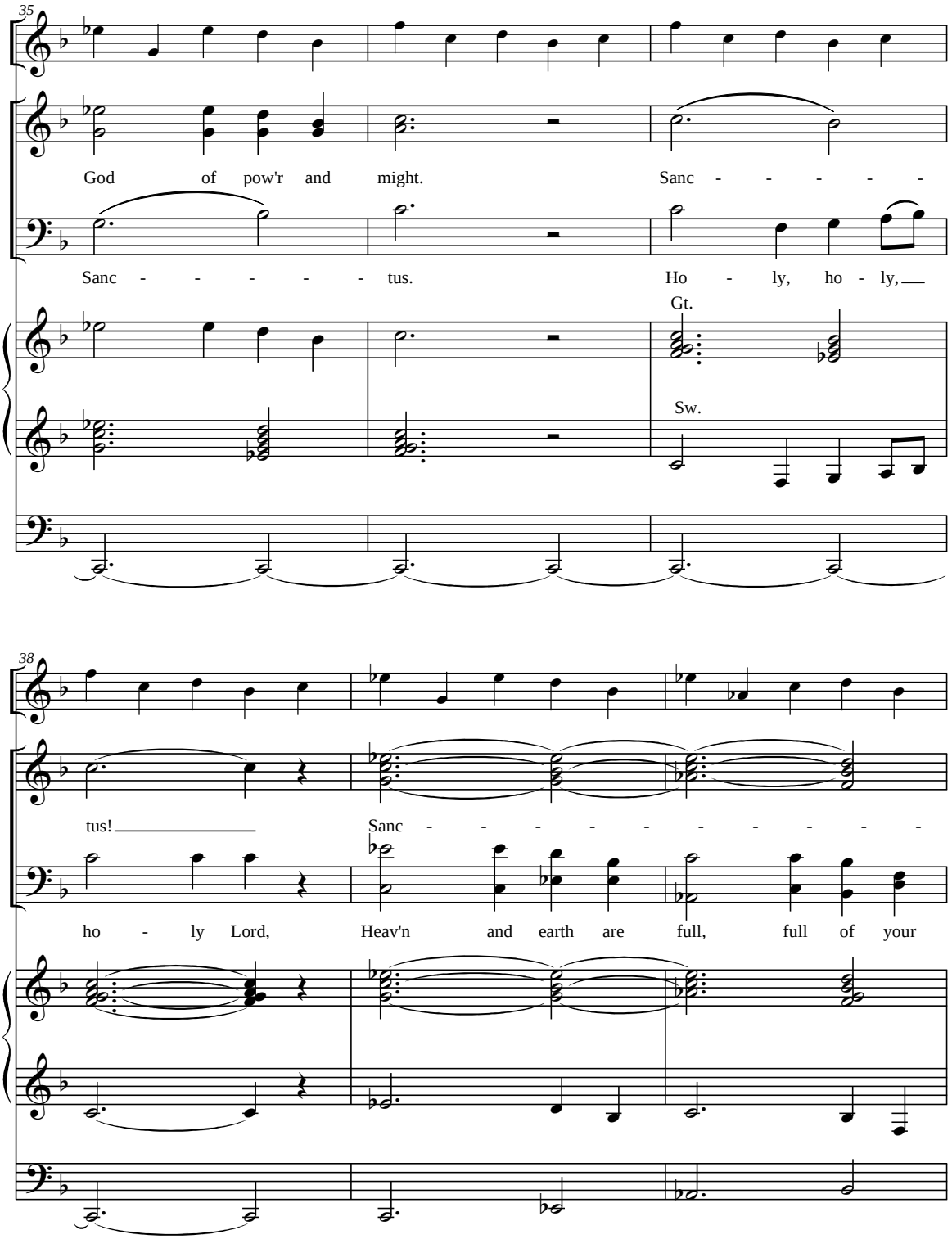
Sanctus


21
mf
mf
might.
Ho - ly, ho - ly, ho - ly Lord,
Bles - sed is He who
mf
Gt.
25
comes.
Bles - sed is He who
comes in the name of the
Lord.

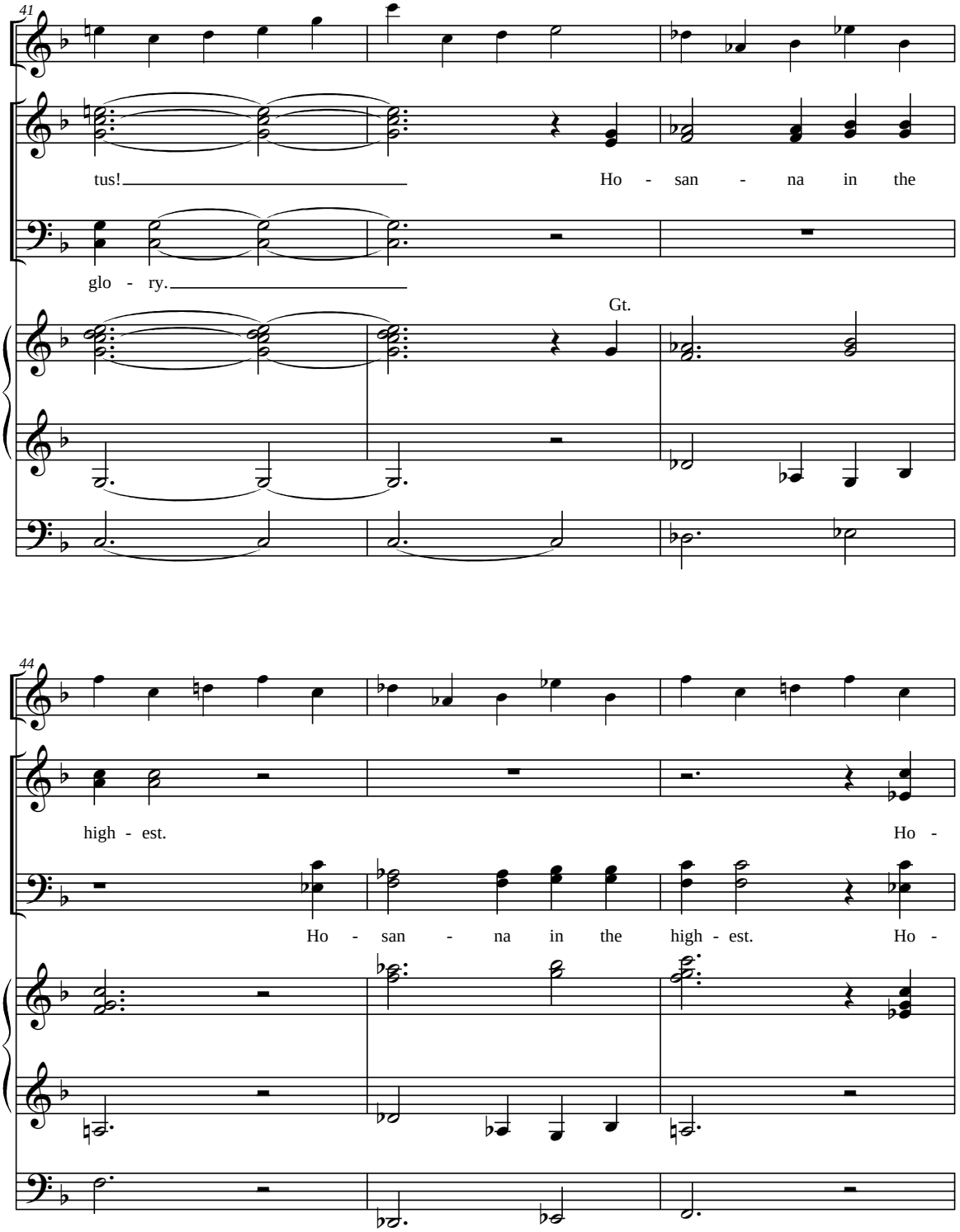
Sanctus



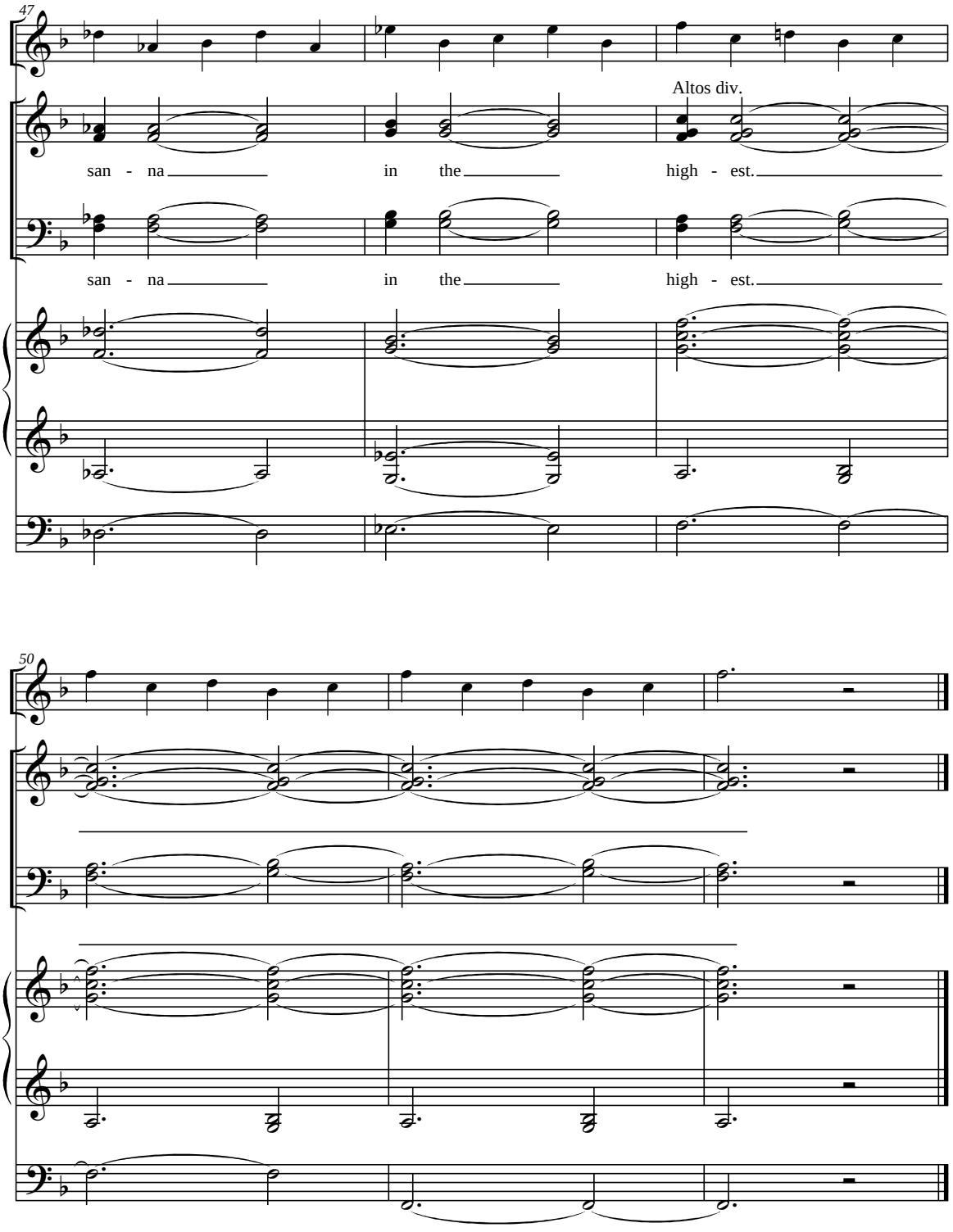
Sanctus


35
God of pow'r and might.
Sanc - - - - -
Sanc - - - - - tus.
Ho - ly, ho - ly,
Gt.
Sw.
38
tus!
Sanc - - - - - - - - - -
ho - ly Lord,
Heav'n and earth are full, full of your

Sanctus


41
tus!
Ho - san - na in the
glo - ry.
Gt.
44
high - est.
Ho -
Ho - san - na in the high - est.
Ho -

Sanctus

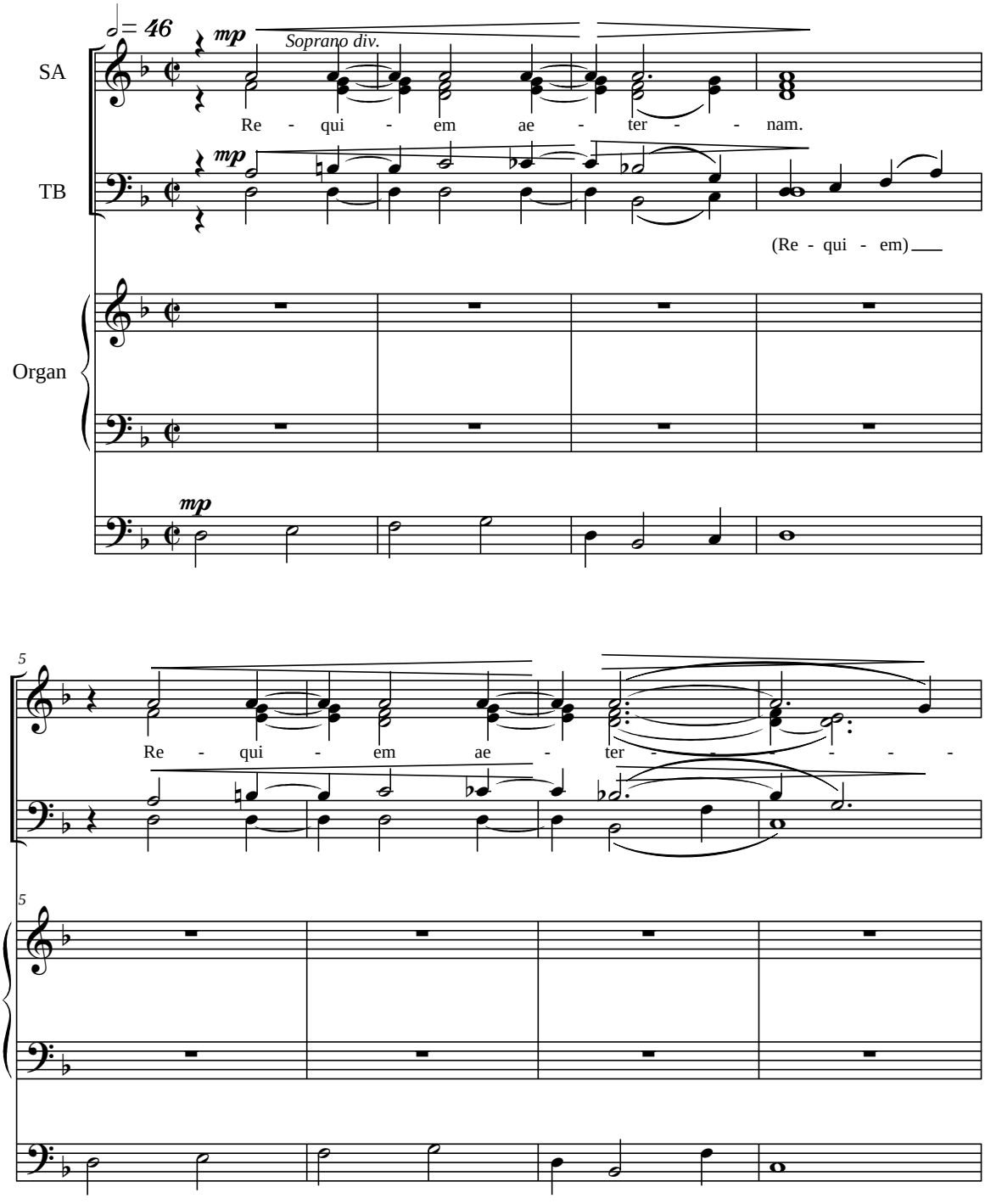


Requiem Aeternam

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)



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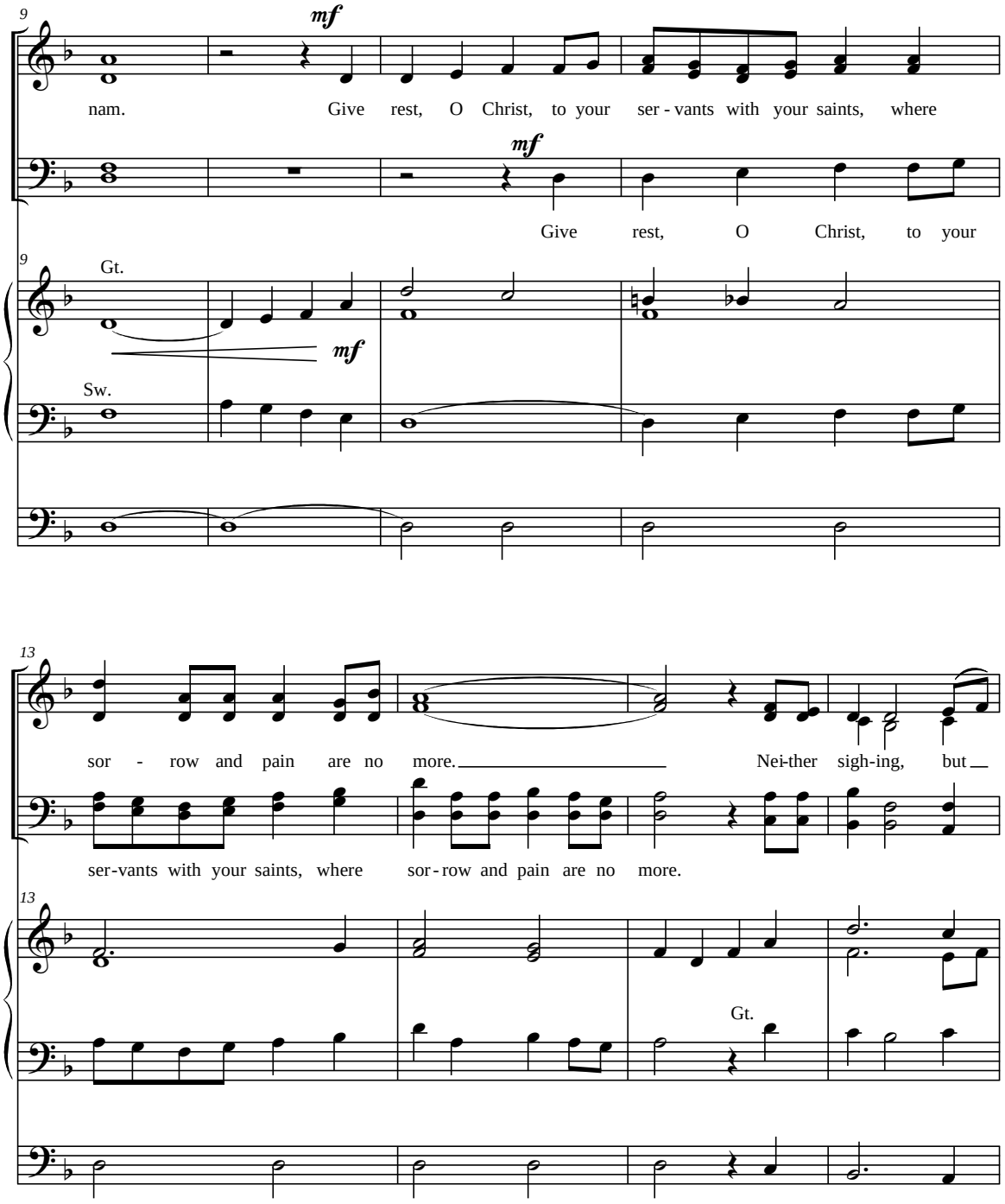
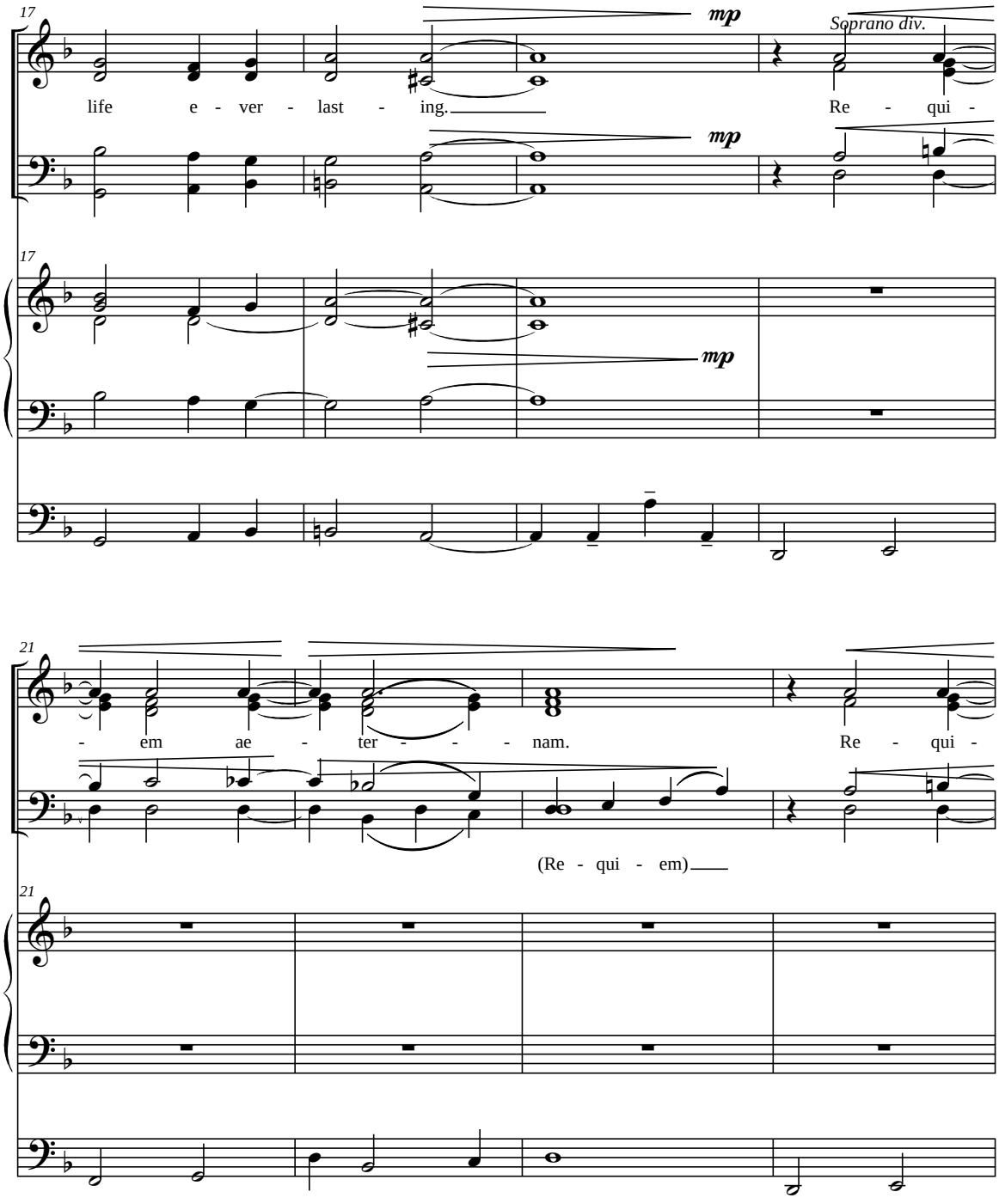
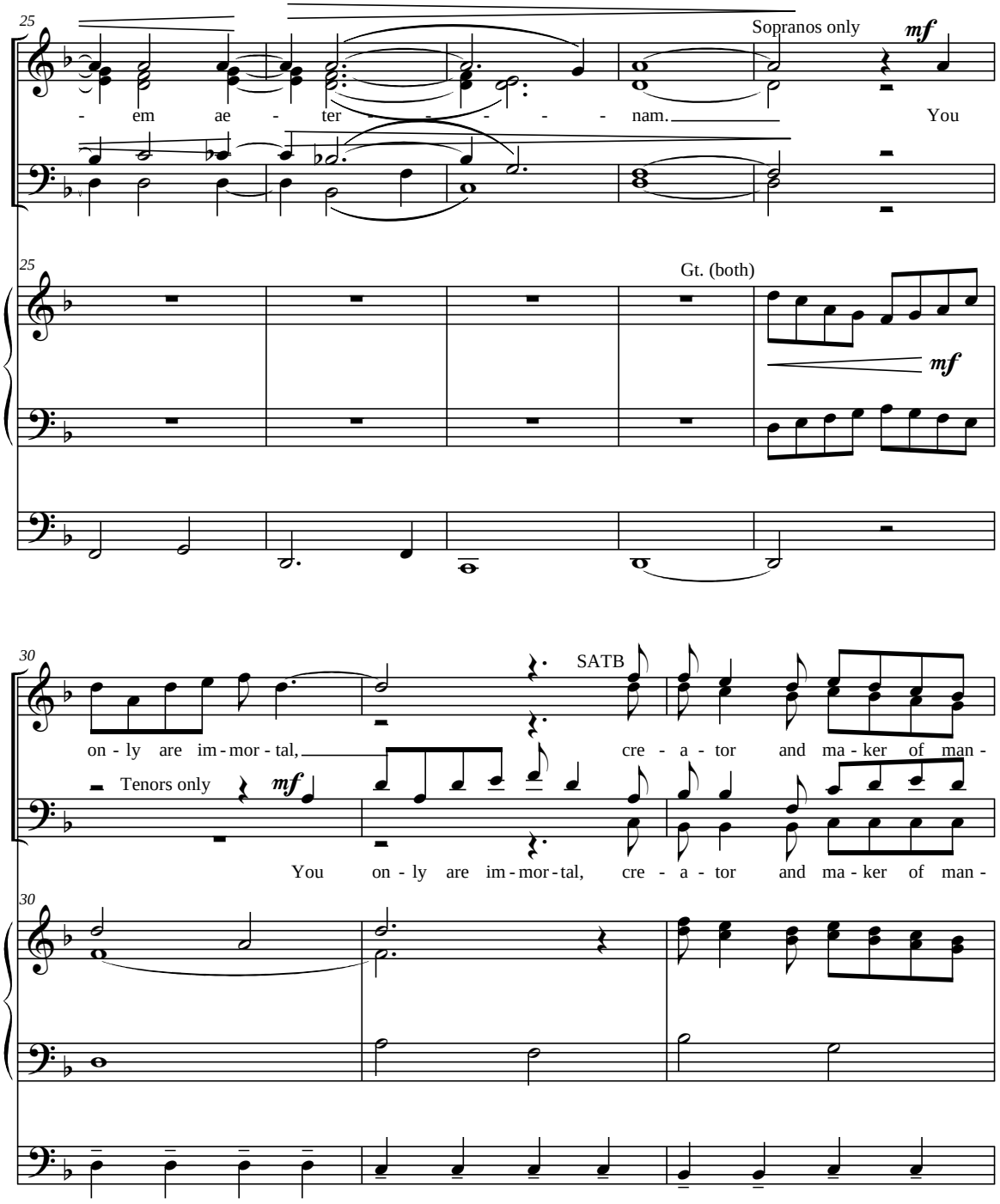
Requiem Aeternam

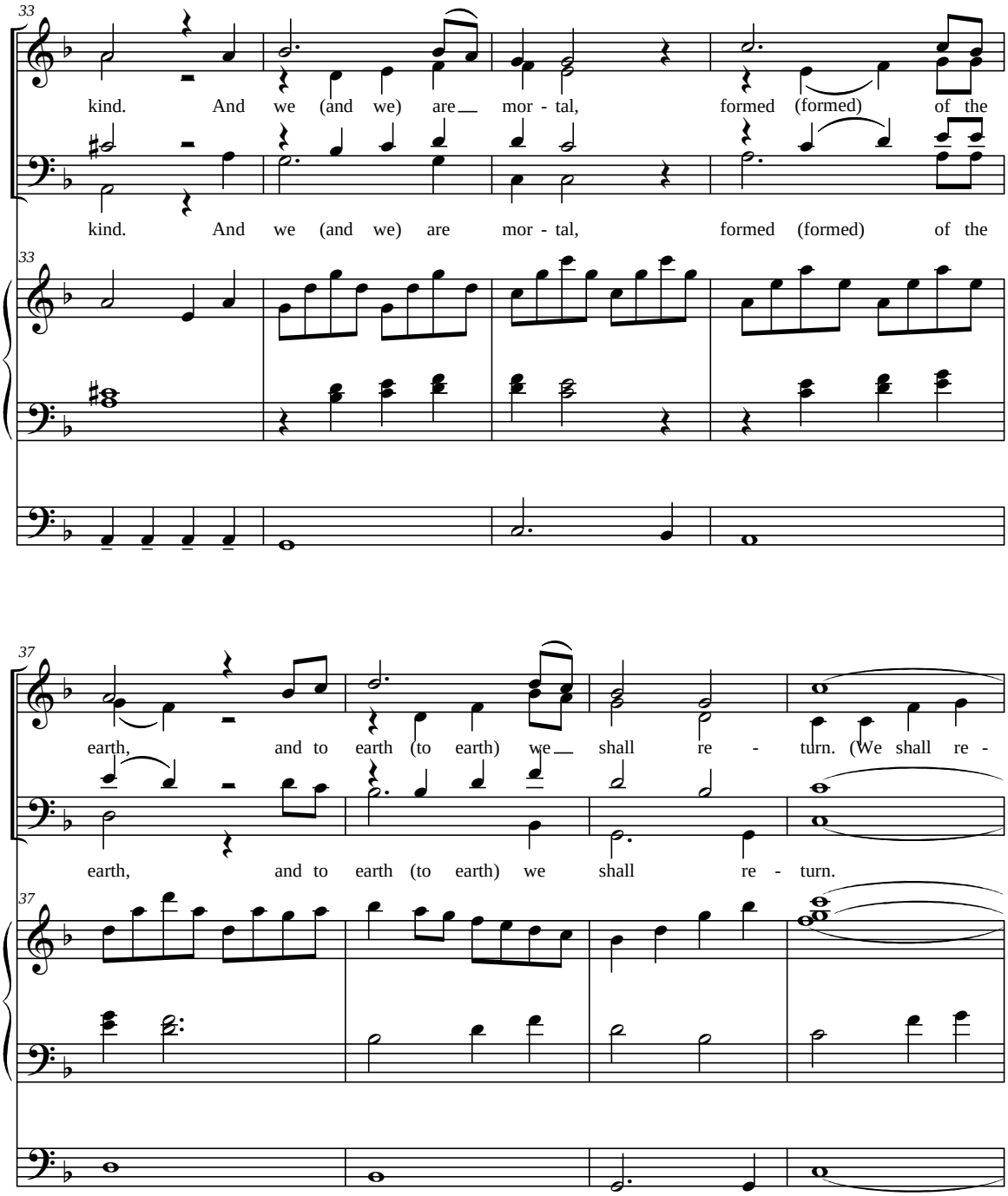


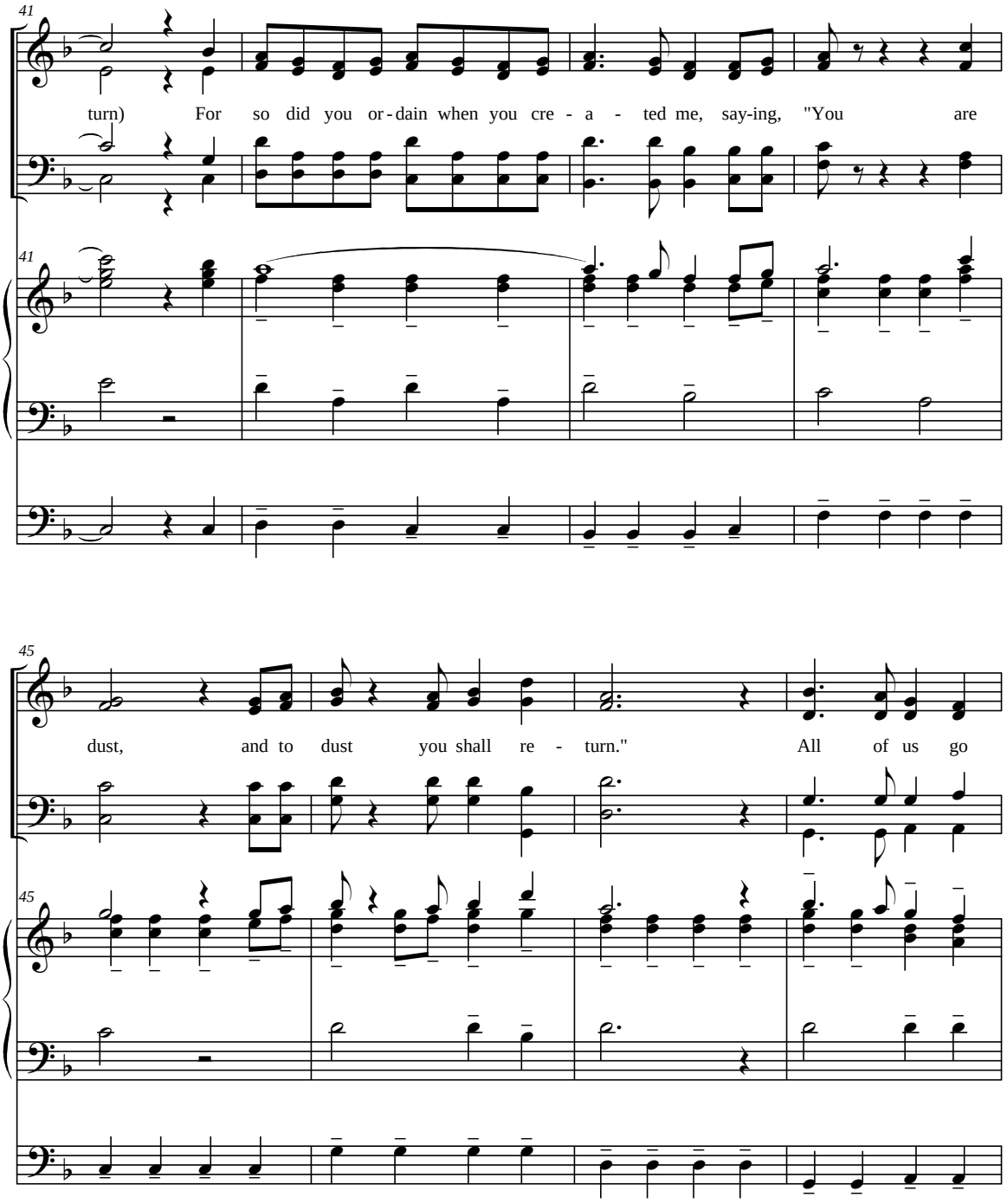
Requiem Aeternam

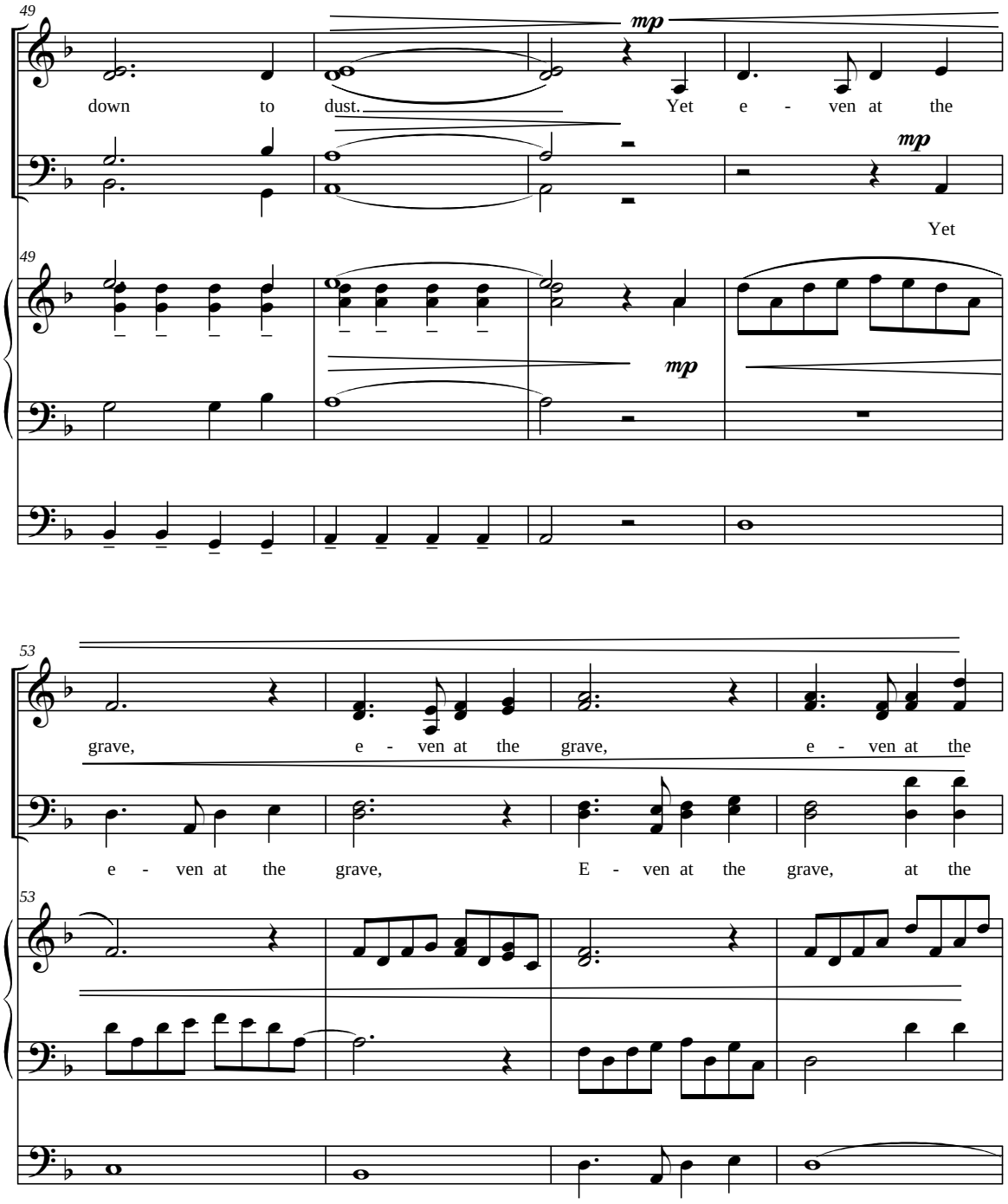


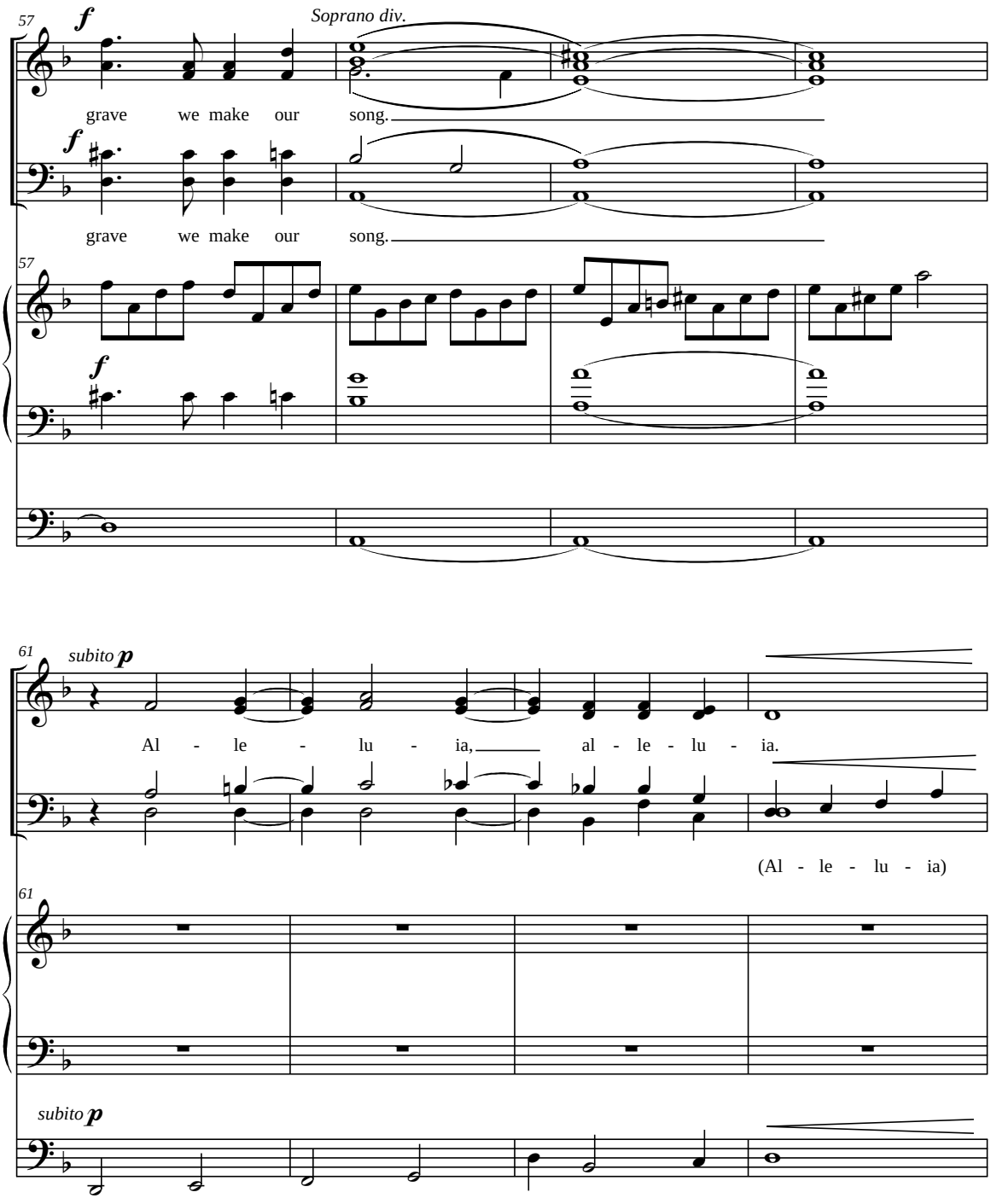
Requiem Aeternam

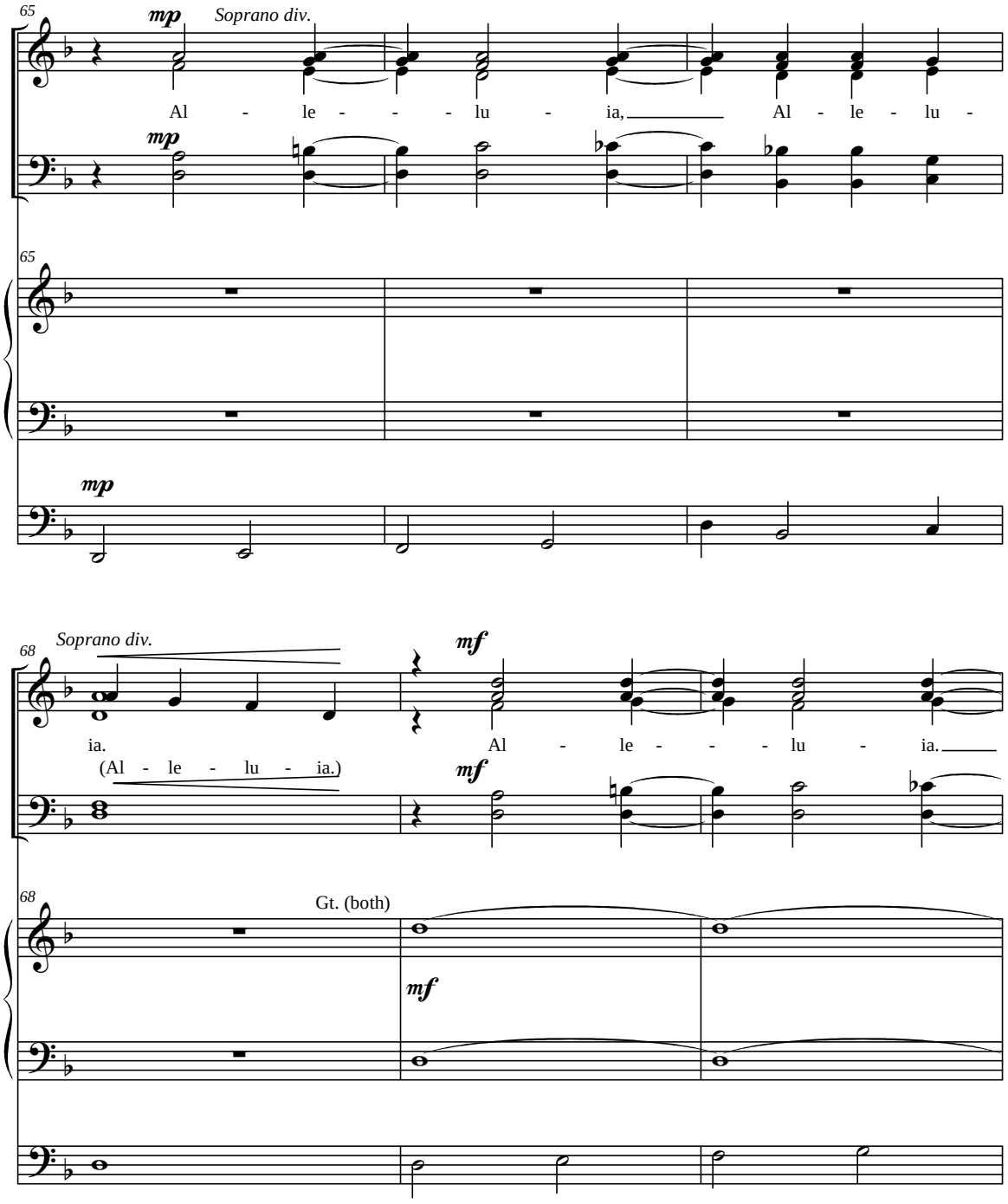


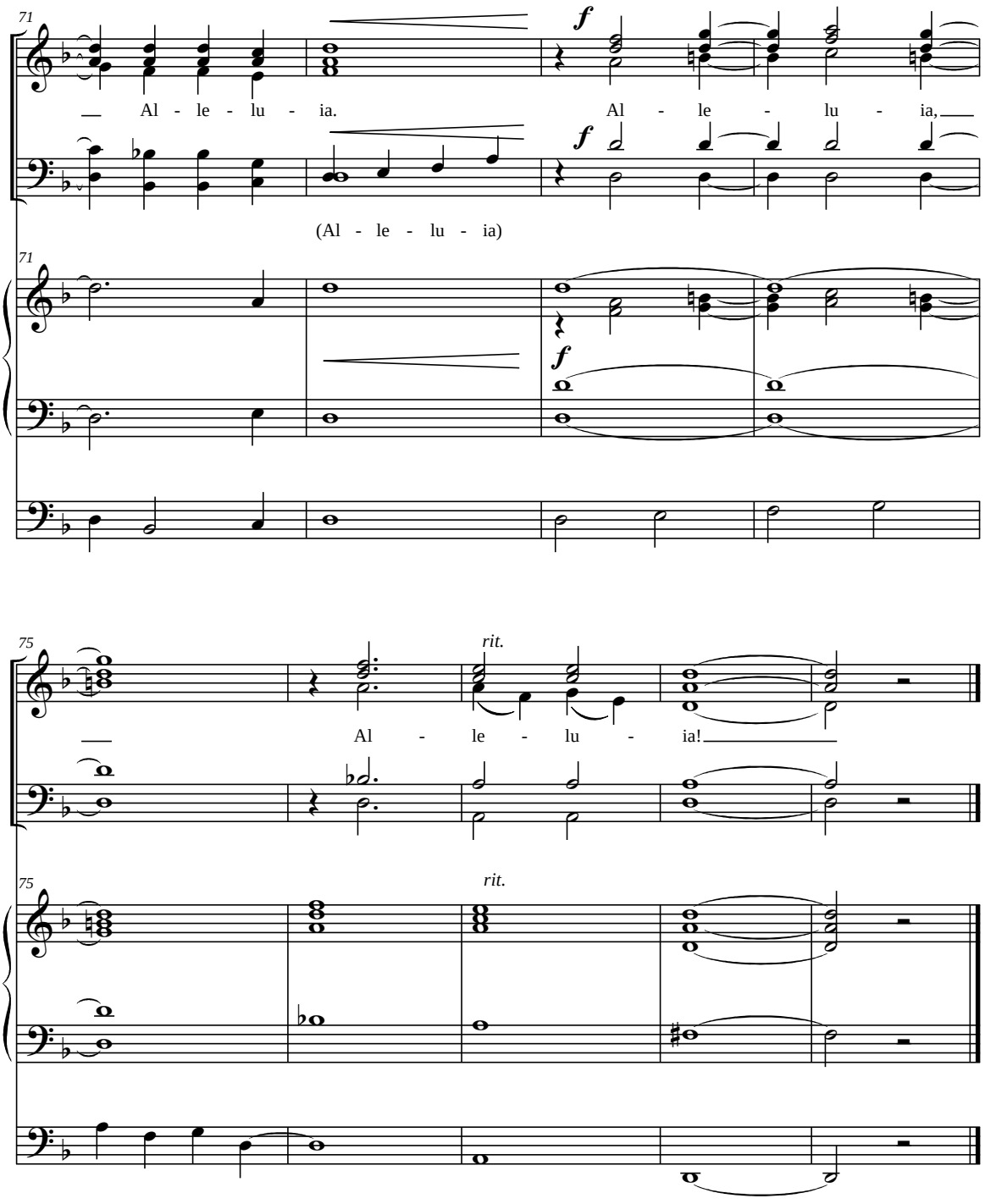

33
kind. And we (and we) are mor - tal, formed (formed) of the
kind. And we (and we) are mor - tal, formed (formed) of the
37
earth, and to earth (to earth) we shall re - turn. (We shall re -
earth, and to earth (to earth) we shall re - turn.


41
turn) For so did you or - dain when you cre - a - ted me, say-ing, "You are
41
45
dust, and to dust you shall re - turn." All of us go
45


49
mp
down to dust. Yet e - ven at the
mp
Yet
49
mp
53
grave, e - ven at the grave, e - ven at the
e - ven at the grave, E - ven at the grave, at the
53


57
f
Soprano div.
grave we make our song.
f
grave we make our song.
57
f
61
subito p
Al - le - lu - ia, al - le - lu - ia.
(Al - le - lu - ia)
61
subito p


65
mp
Soprano div.
Al - le - - - lu - ia, Al - le - lu -
mp
65
mp
68
Soprano div.
mf
ia. Al - le - - - lu - ia.
(Al - le - lu - ia.)
mf
68
Gt. (both)
mf

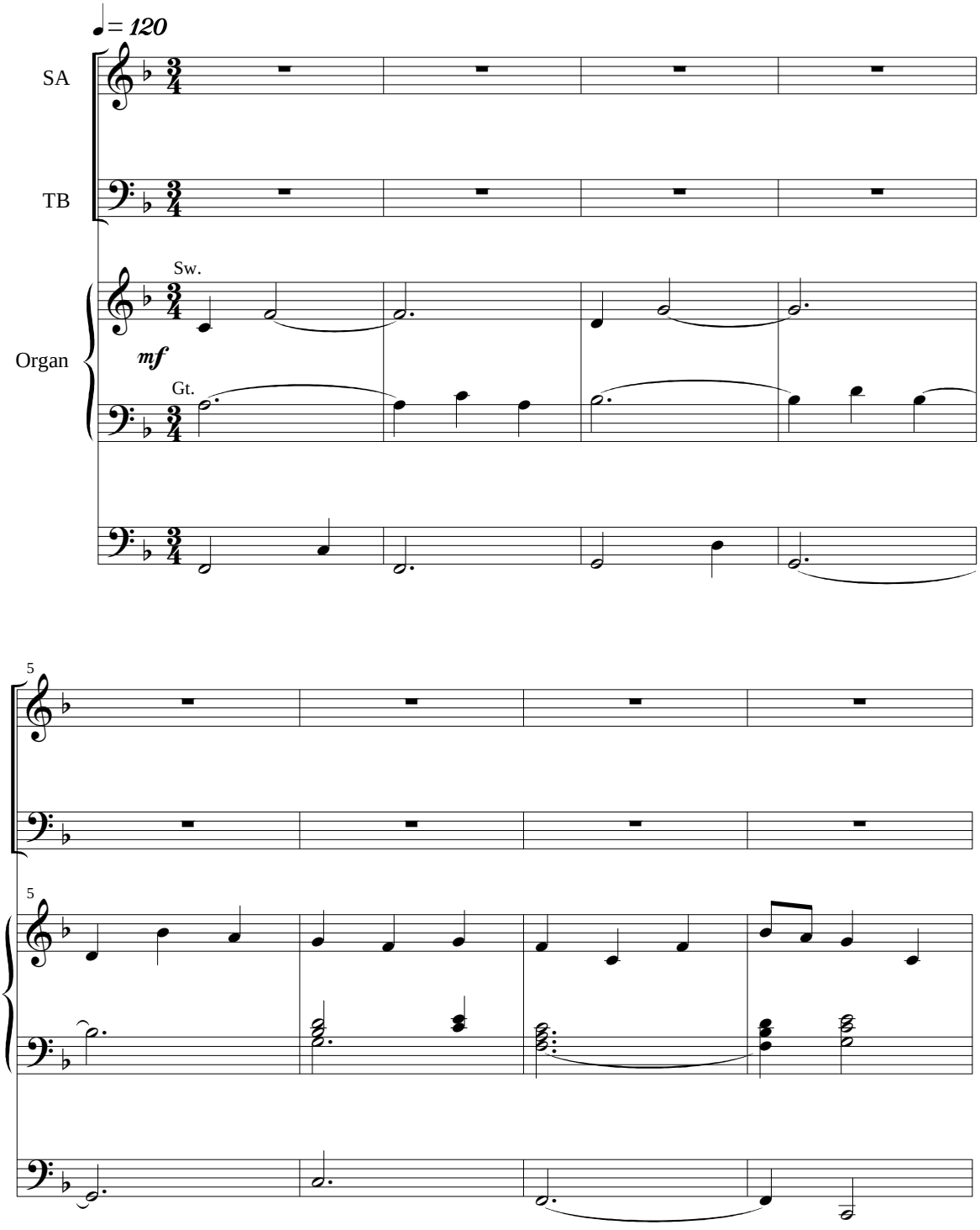

71
f
Al - le - lu - ia.
Al - le - lu - ia,
f
(Al - le - lu - ia)
71
f
75
rit.
Al - le - lu - ia!
75
rit.

A Song to the Lamb

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)



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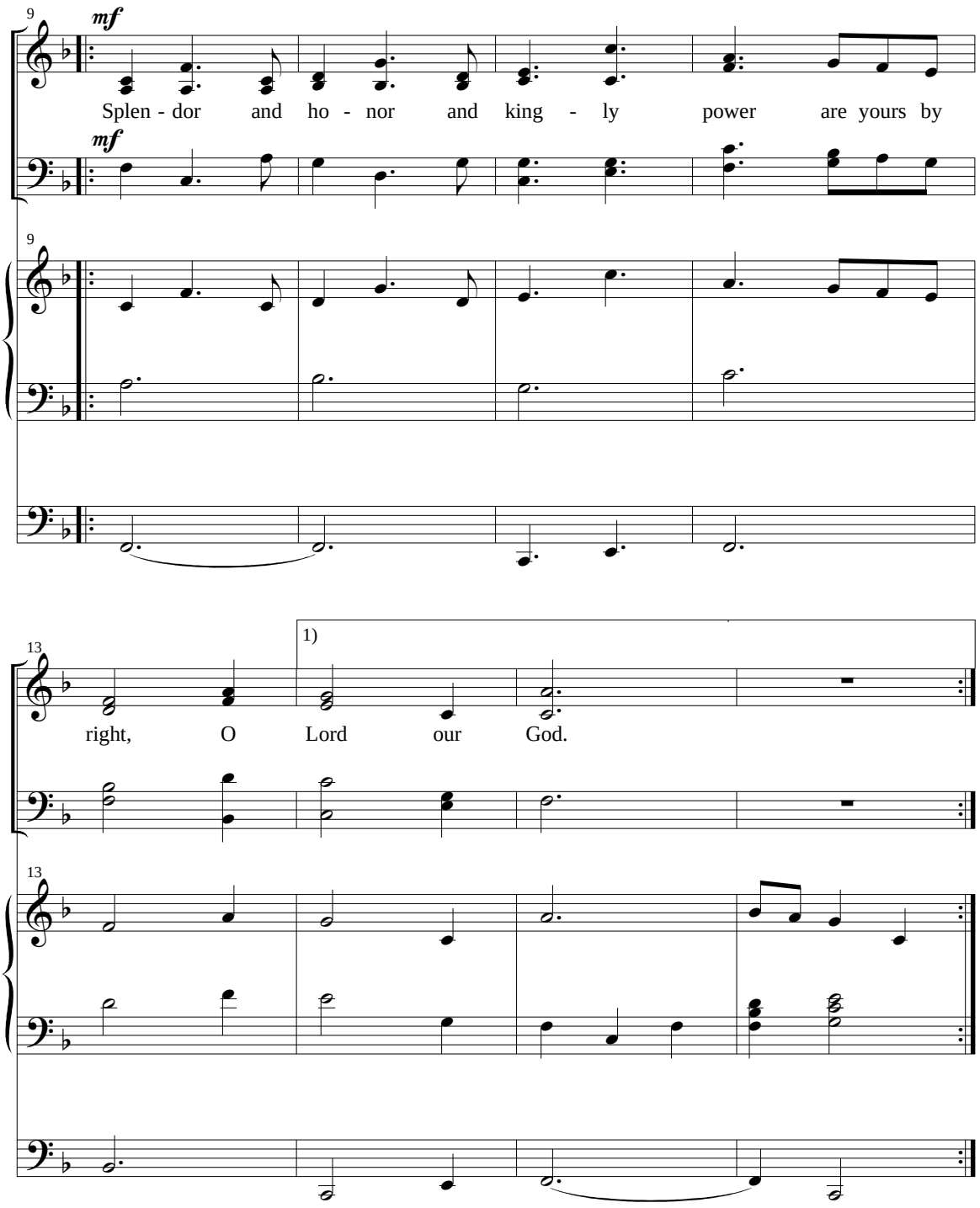
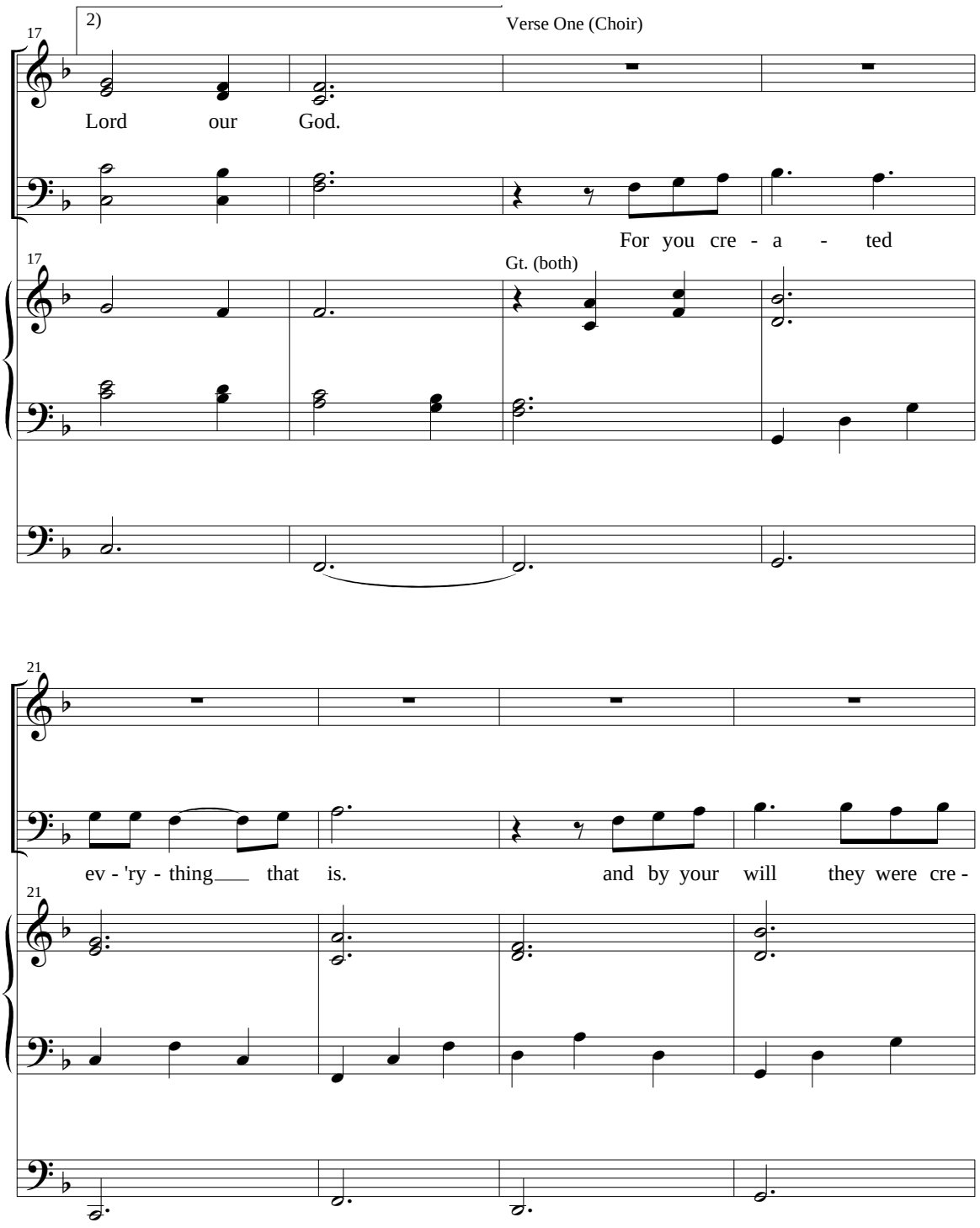
A Song to the Lamb

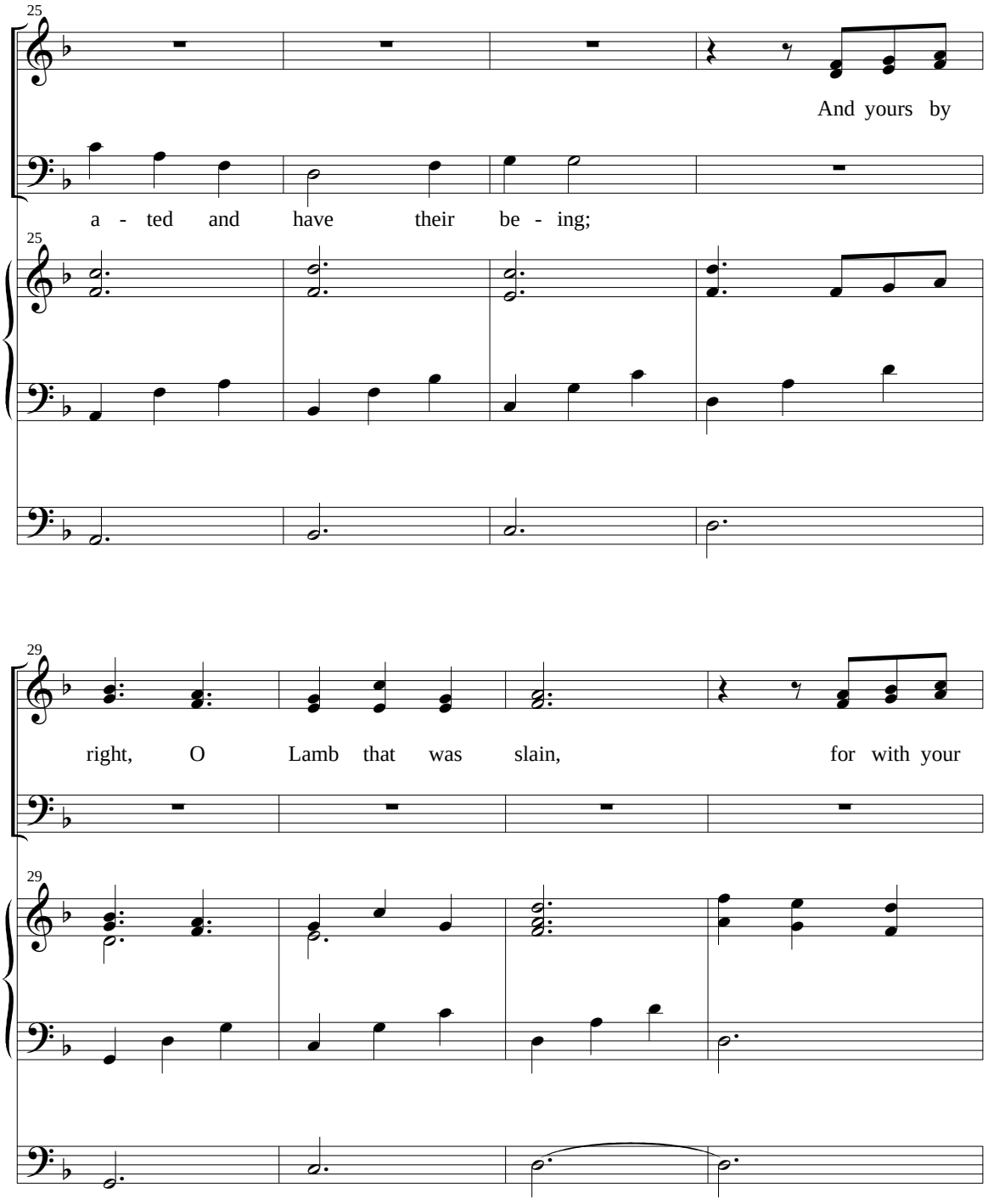
Antiphon (choir and congregation)



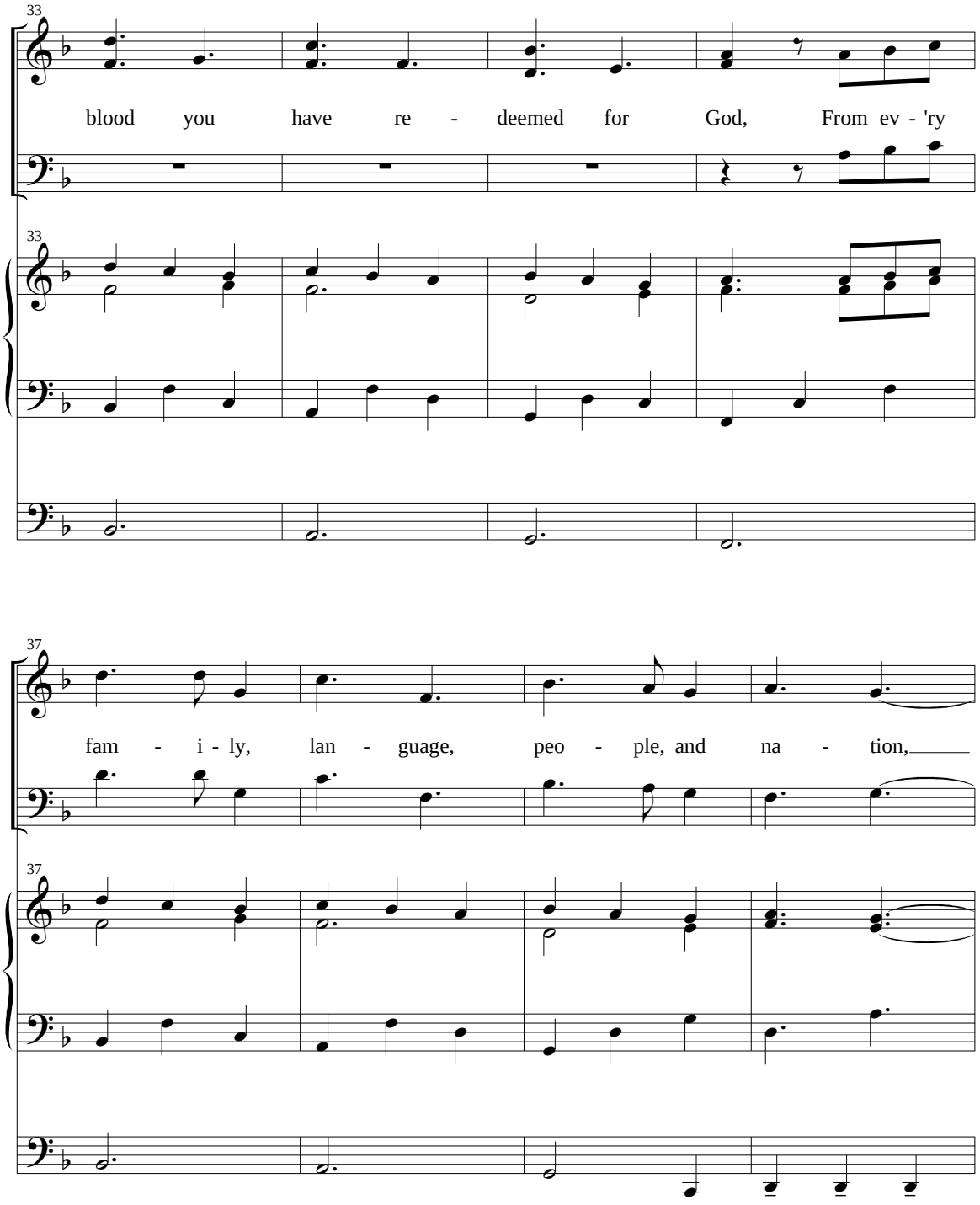
A Song to the Lamb



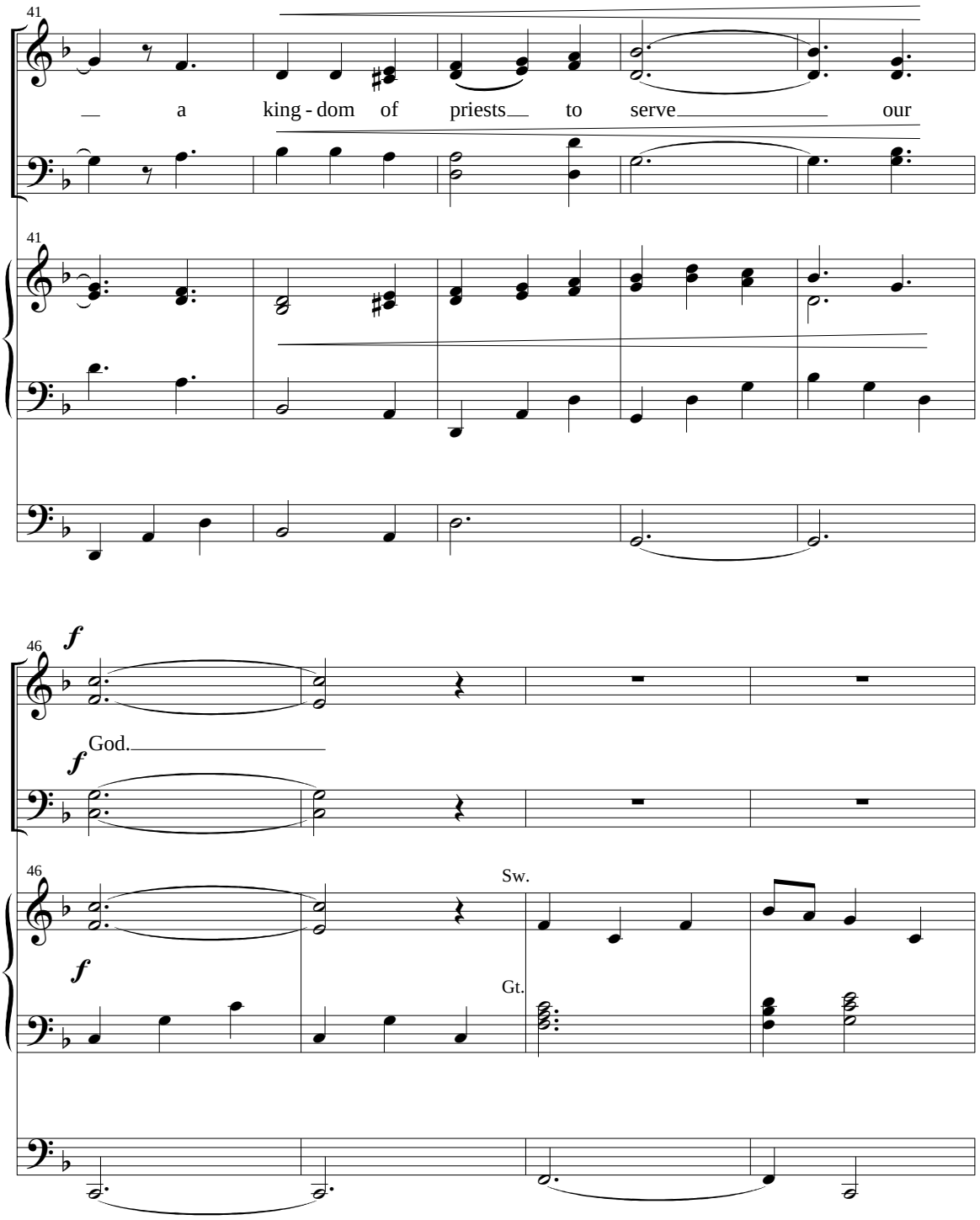
A Song to the Lamb



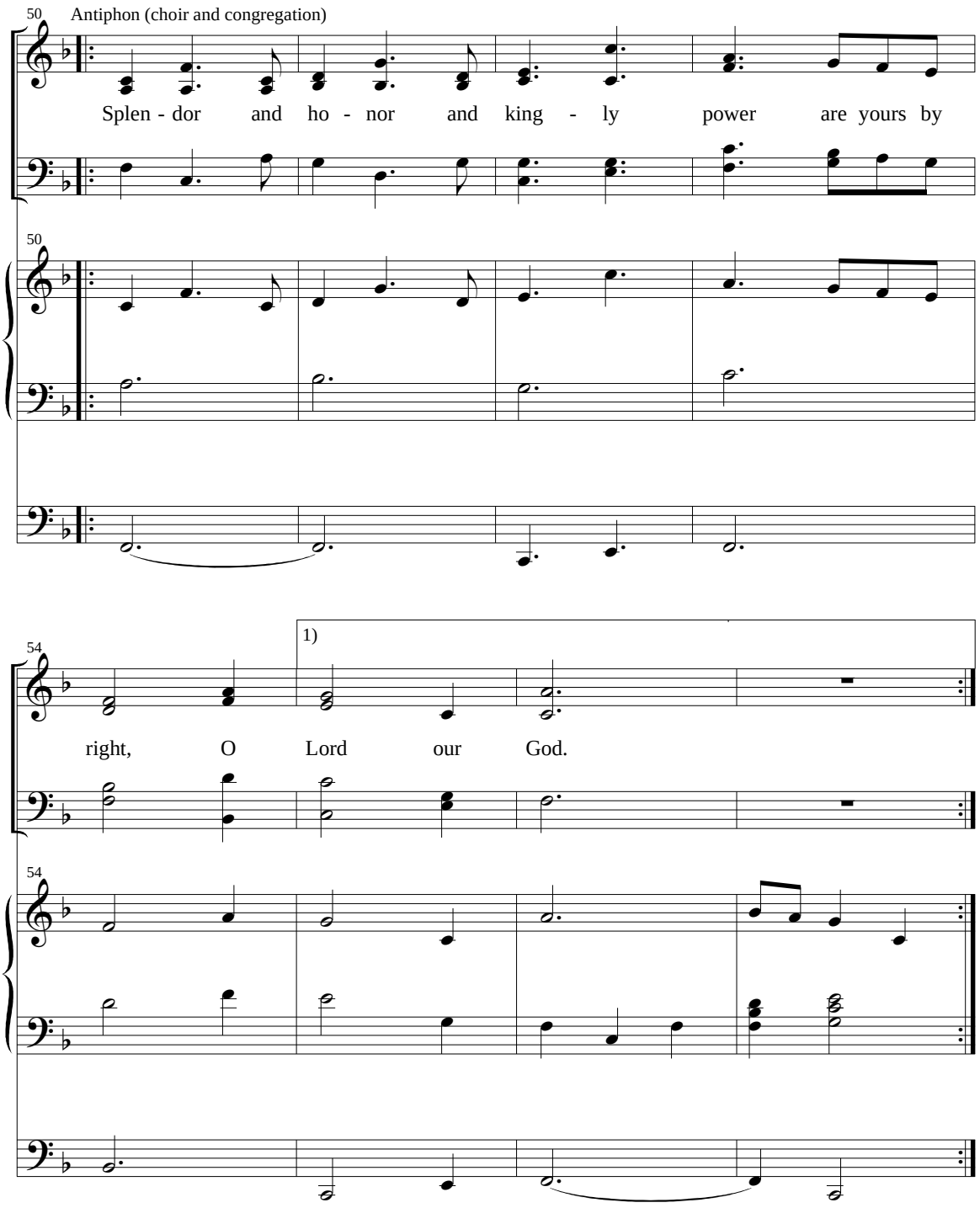
A Song to the Lamb



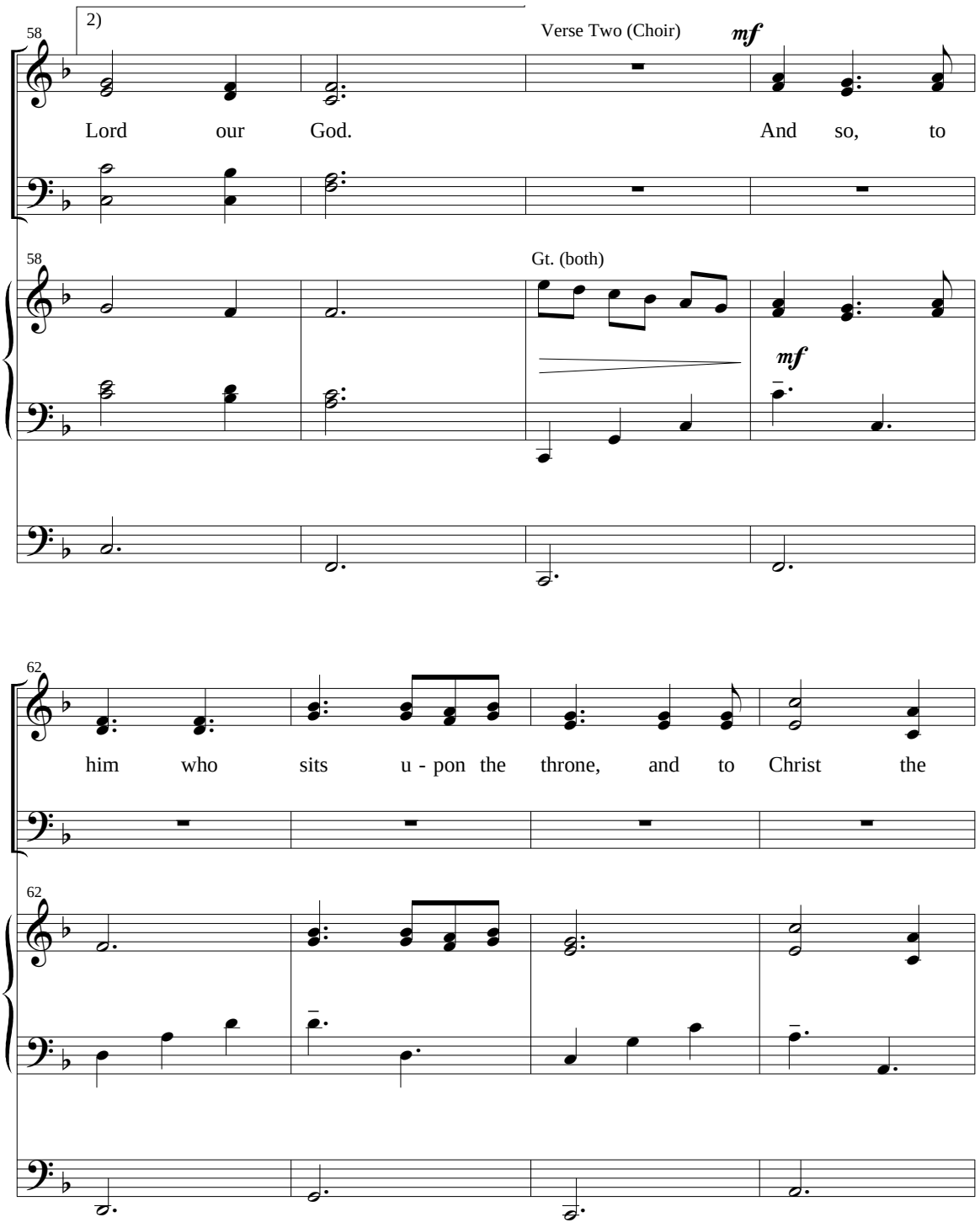
A Song to the Lamb

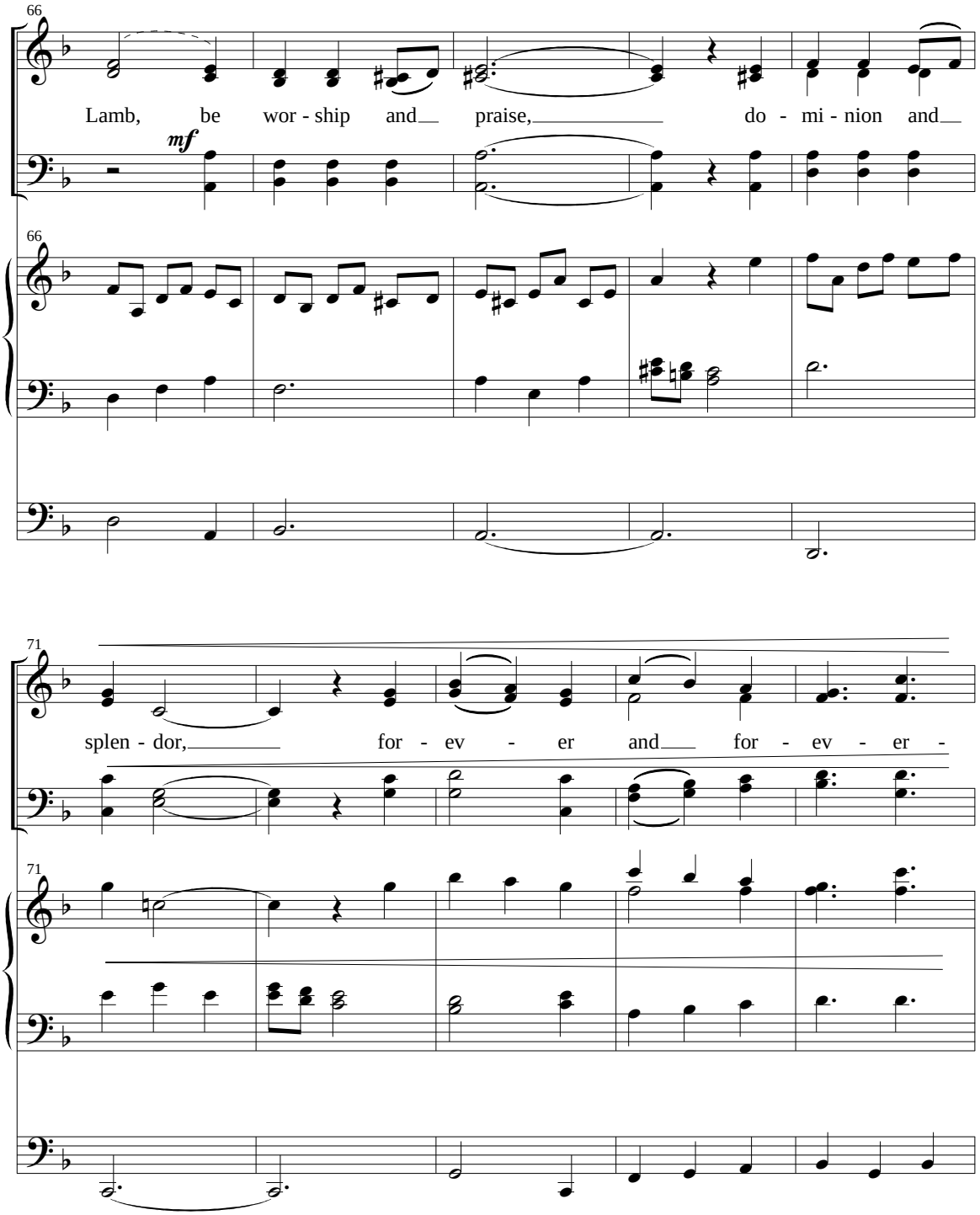


A Song to the Lamb

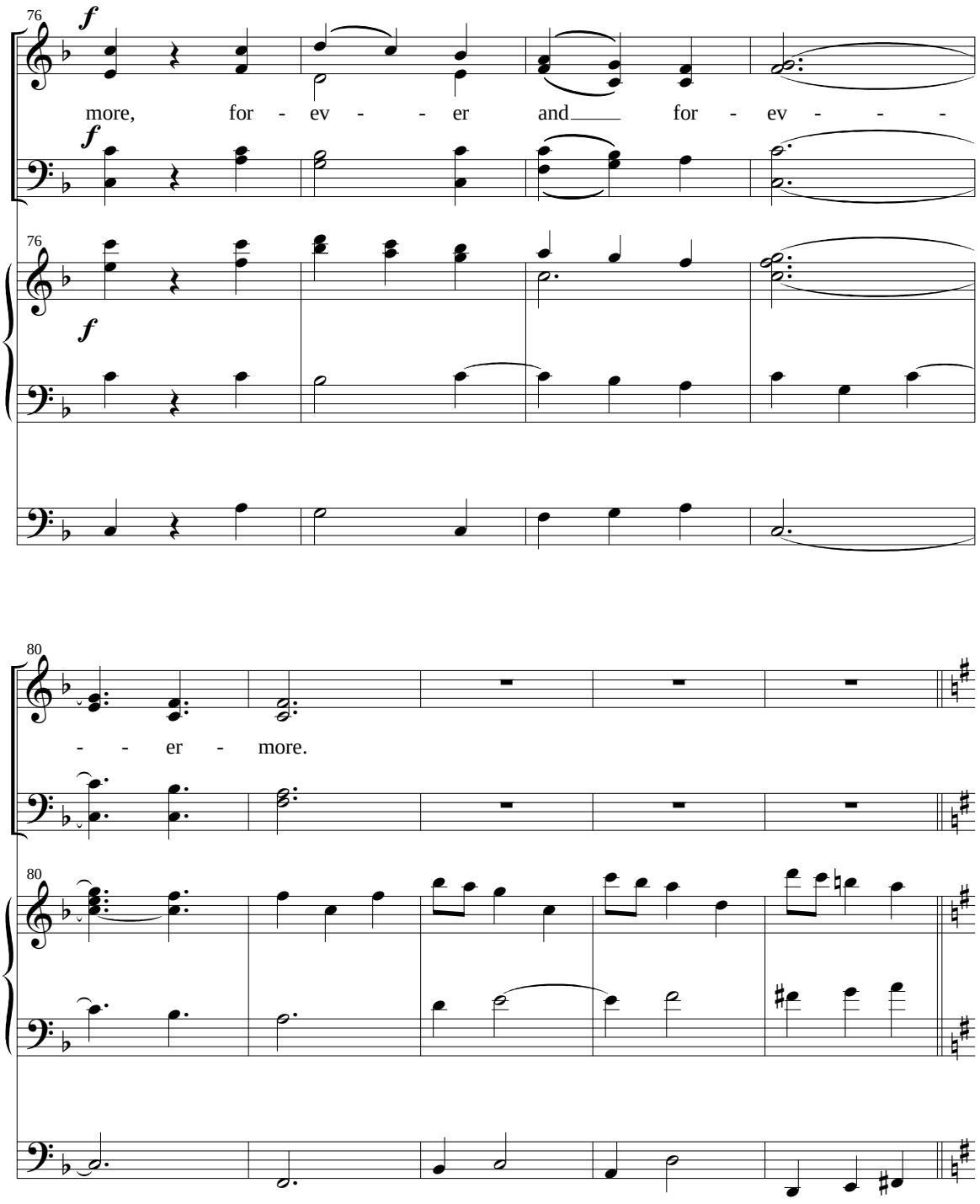


A Song to the Lamb

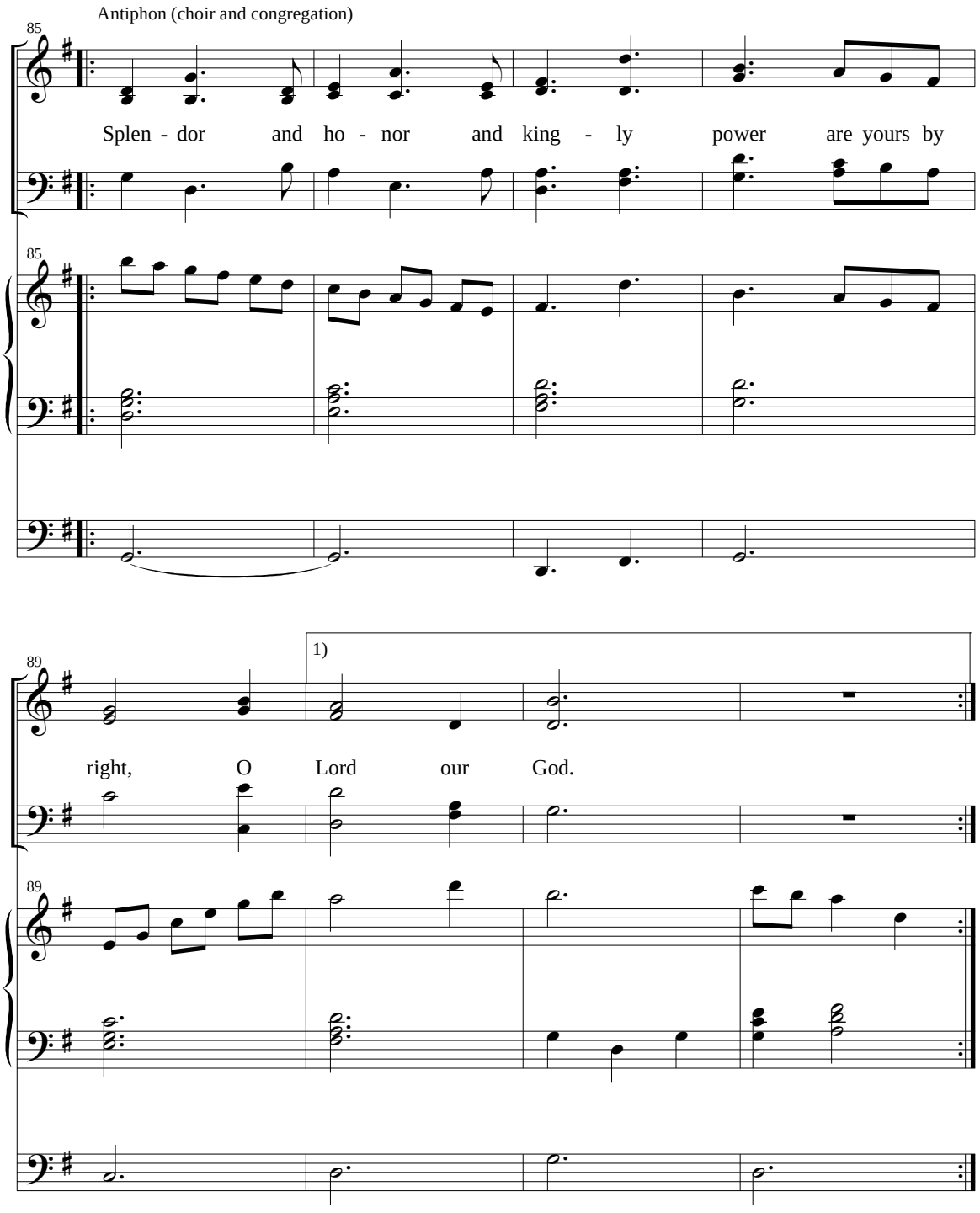



66
Lamb, be wor - ship and praise, do - mi - nion and
mf
66
71
splen - dor, for - ev - er and for - ev - er -
71

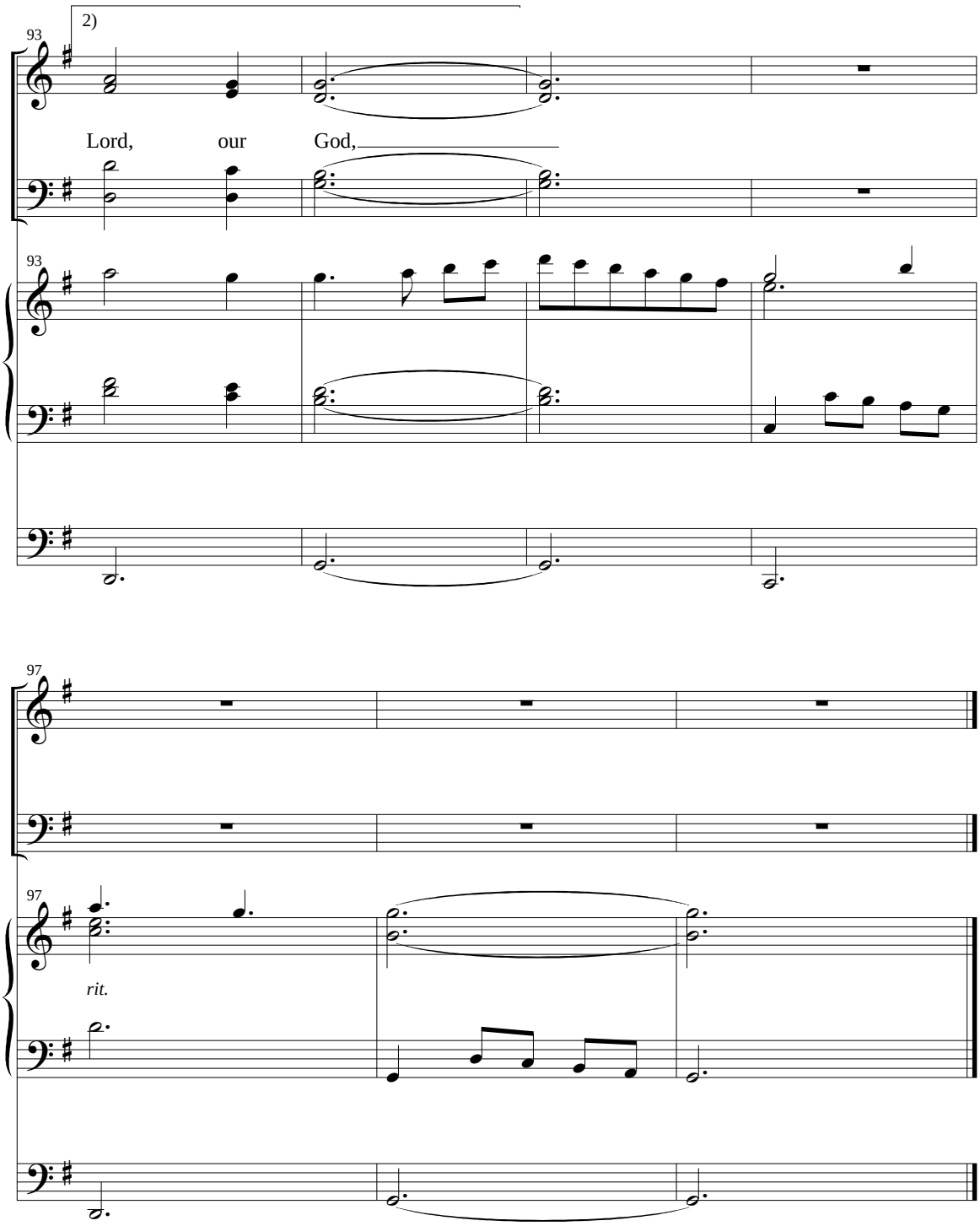
A Song to the Lamb



A Song to the Lamb



A Song to the Lamb

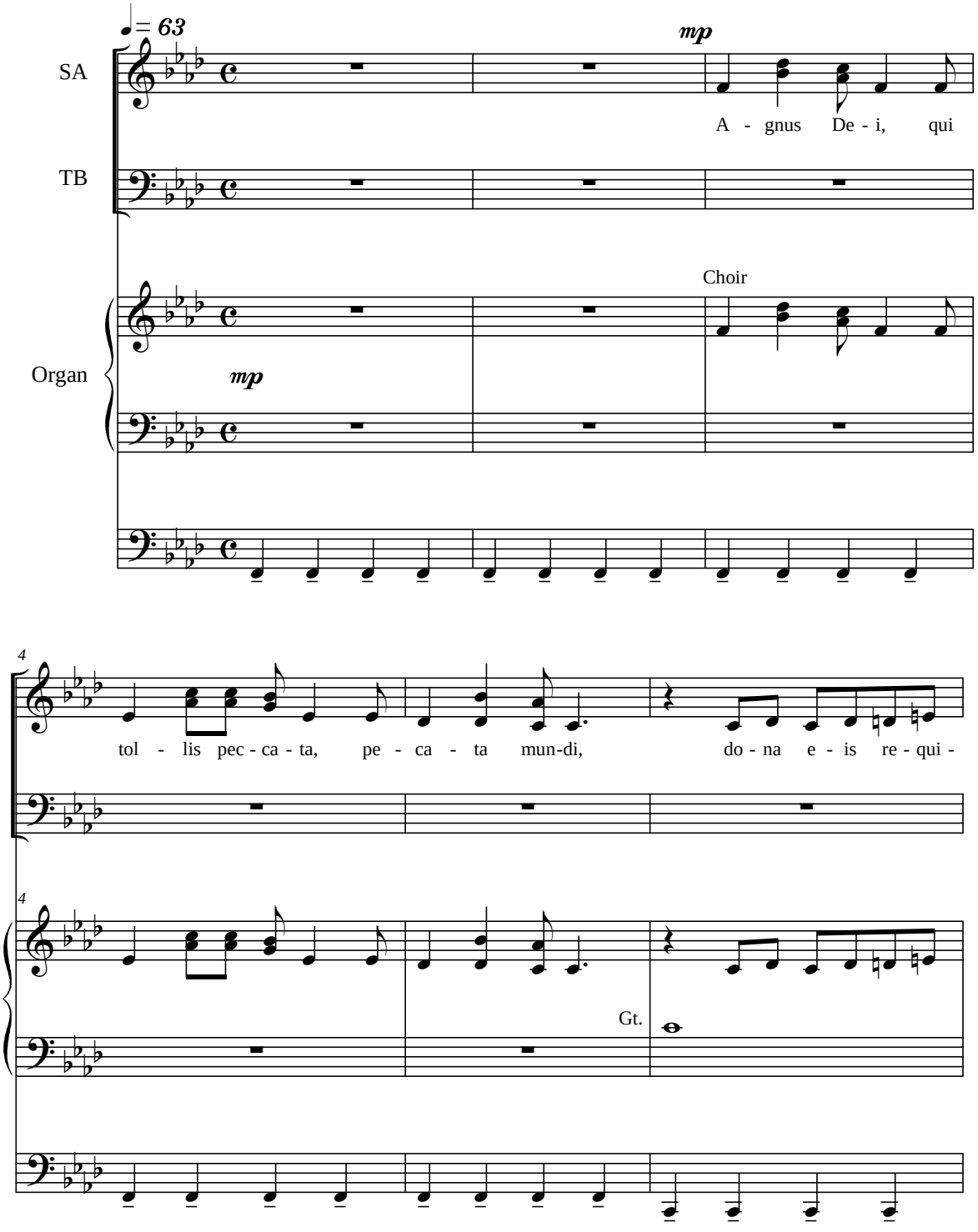


Agnus Dei

Traditional Latin Text
With English Translation

SATB with Organ

Clare C. Toy (ASCAP)



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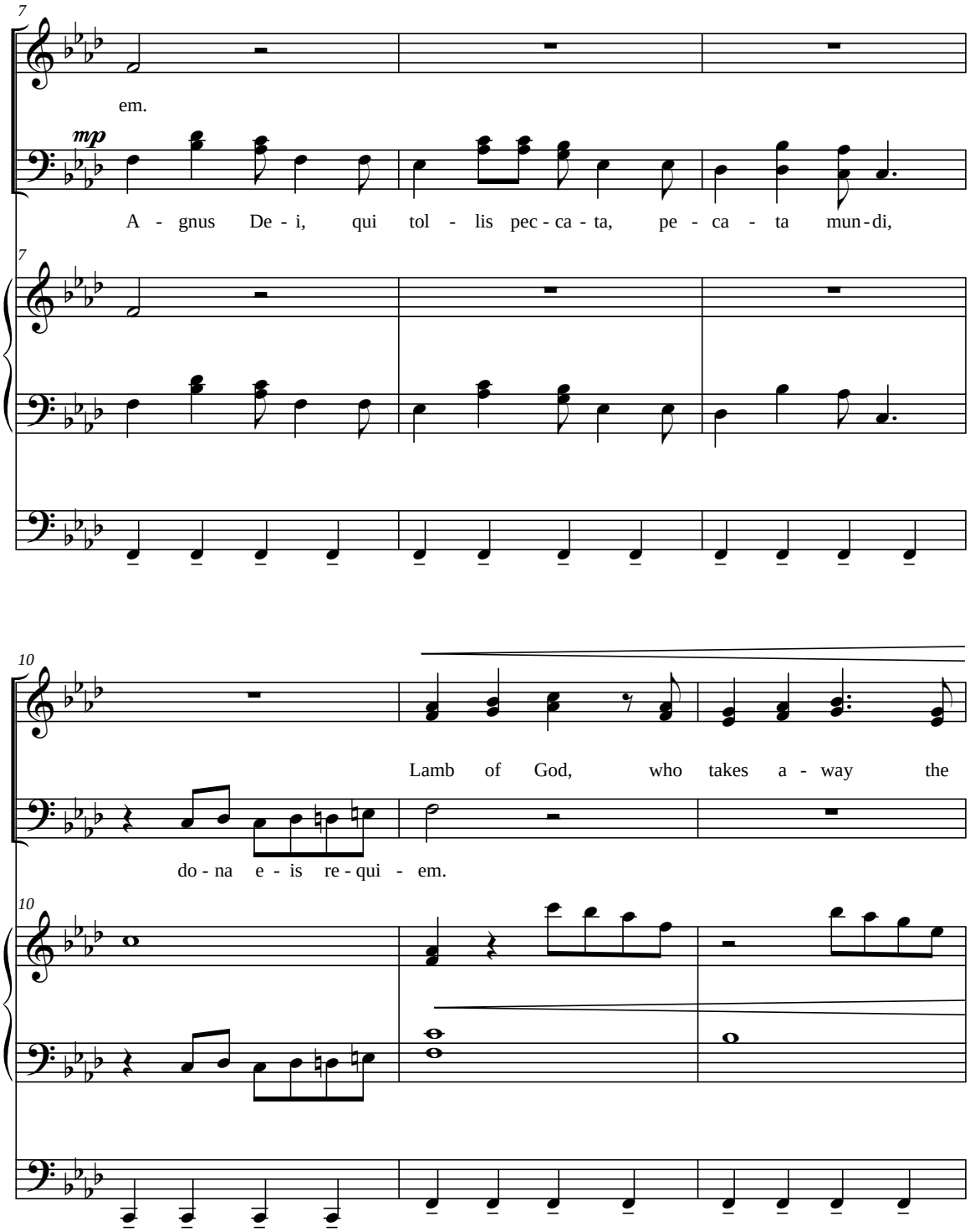
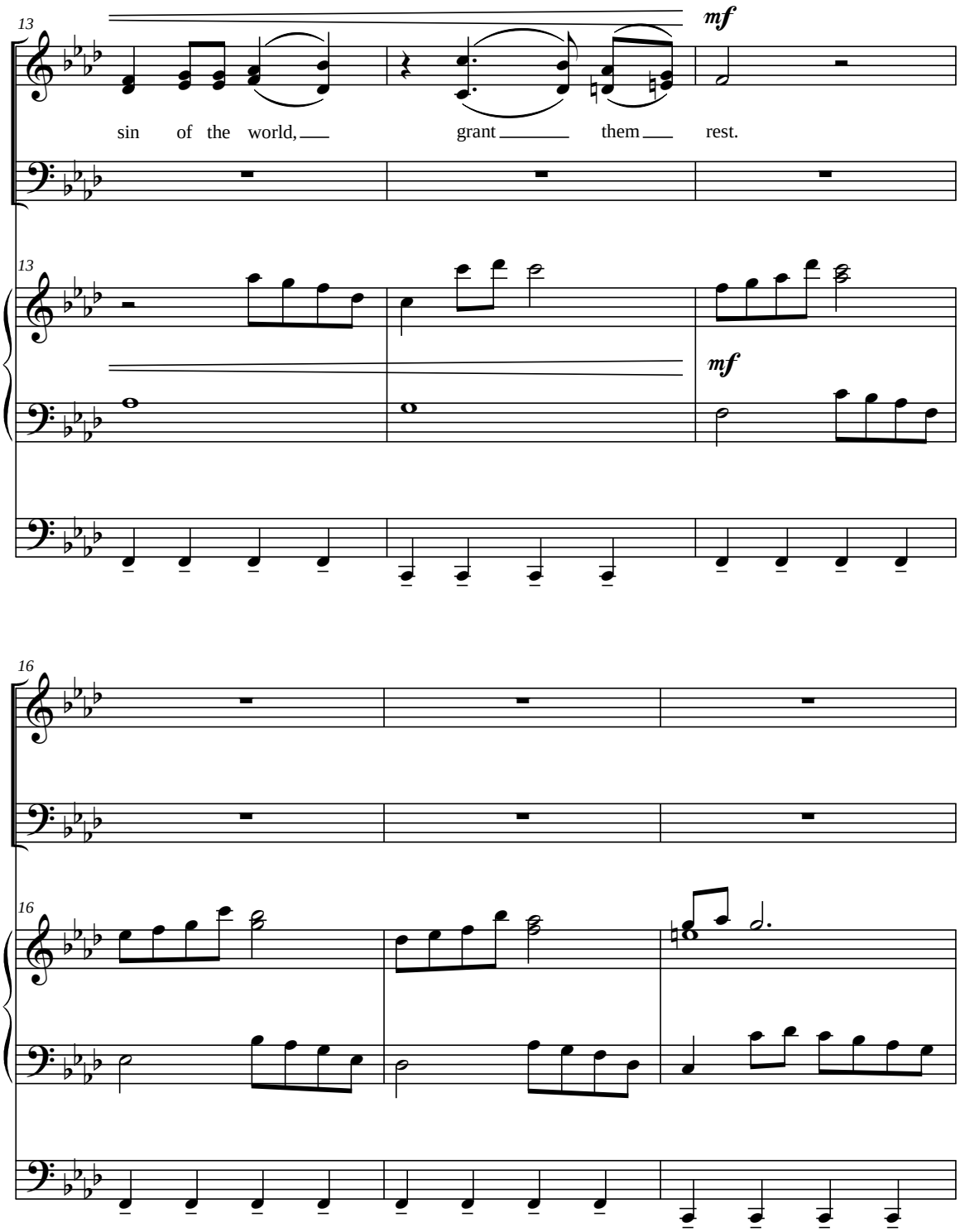
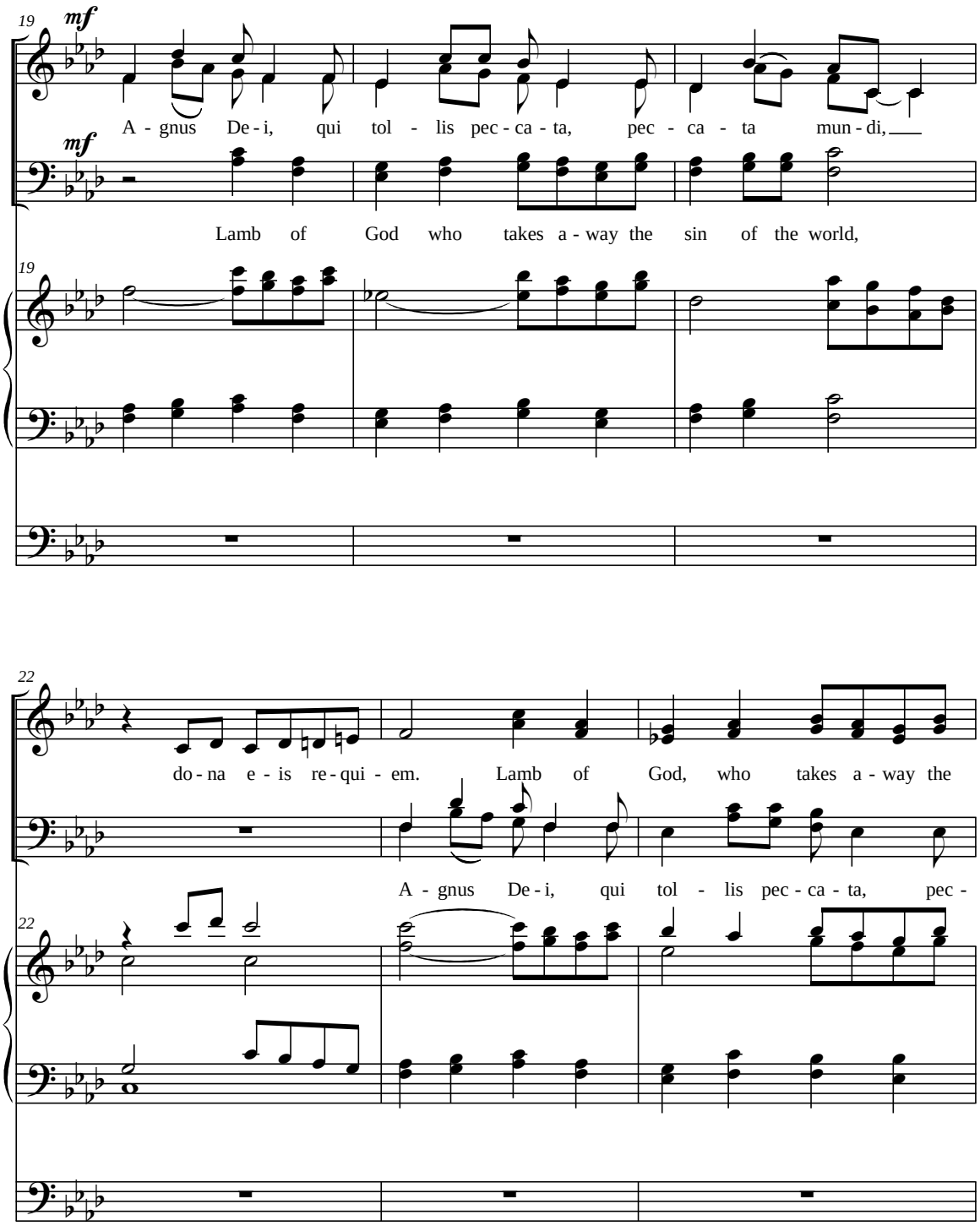
Agnus Dei


7
em.
mp
A - gnus De - i, qui tol - lis pec - ca - ta, pe - ca - ta mun - di,
7
10
Lamb of God, who takes a - way the
do - na e - is re - qui - em.
10

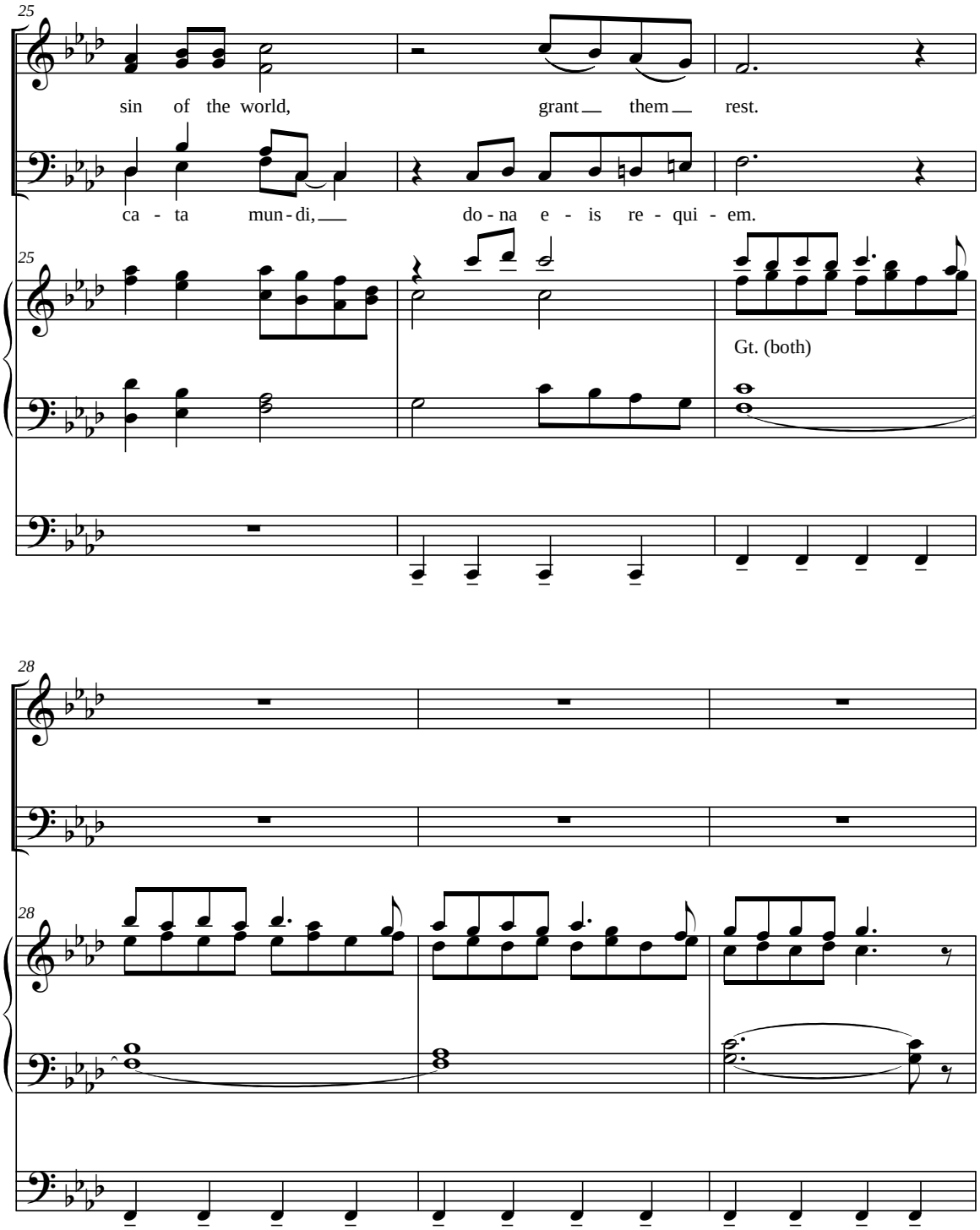
Agnus Dei



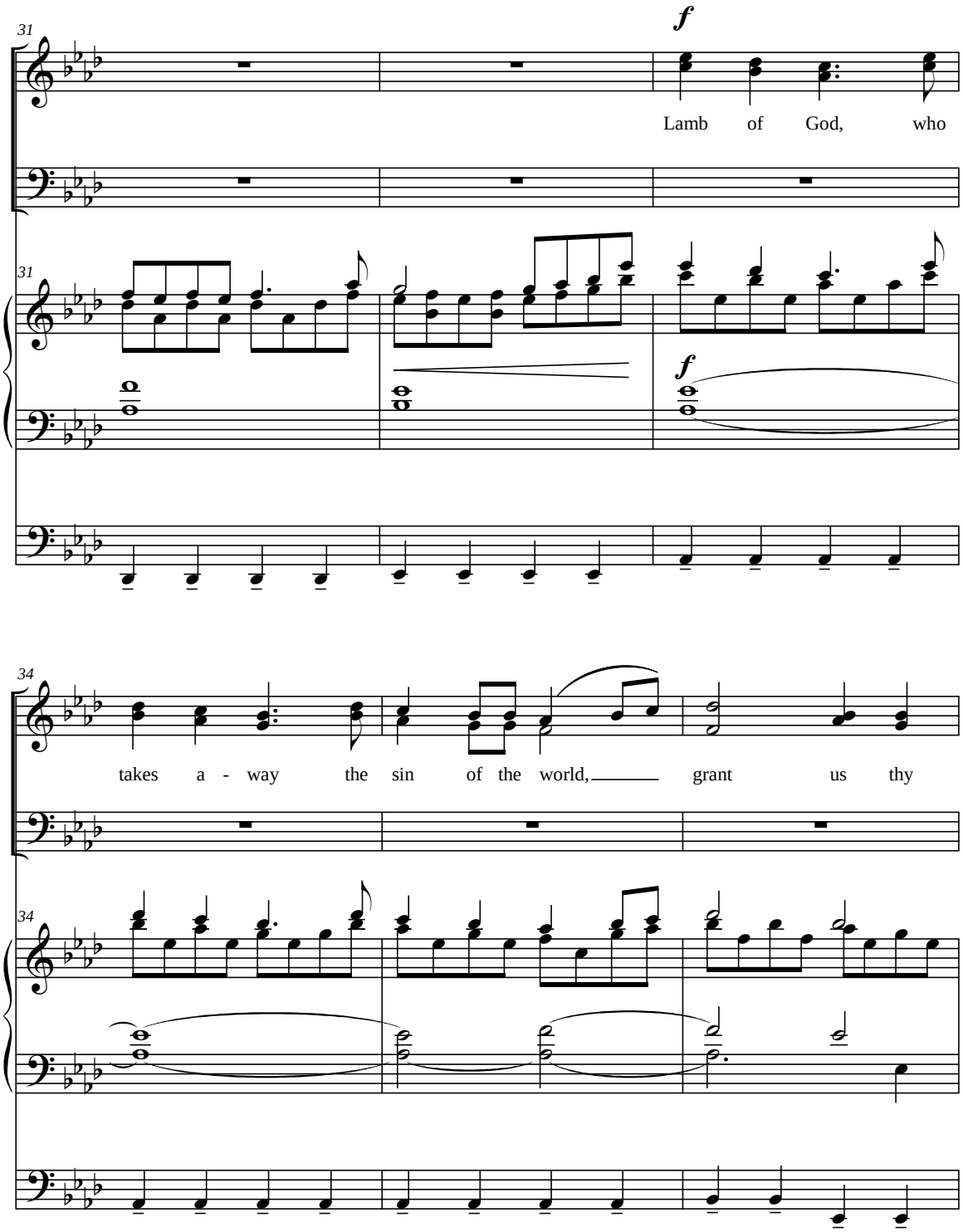
Agnus Dei


19
mf
A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
mf
Lamb of God who takes a - way the sin of the world,
19
22
do - na e - is re - qui - em. Lamb of God, who takes a - way the
A - gnus De - i, qui tol - lis pec - ca - ta, pec -
22

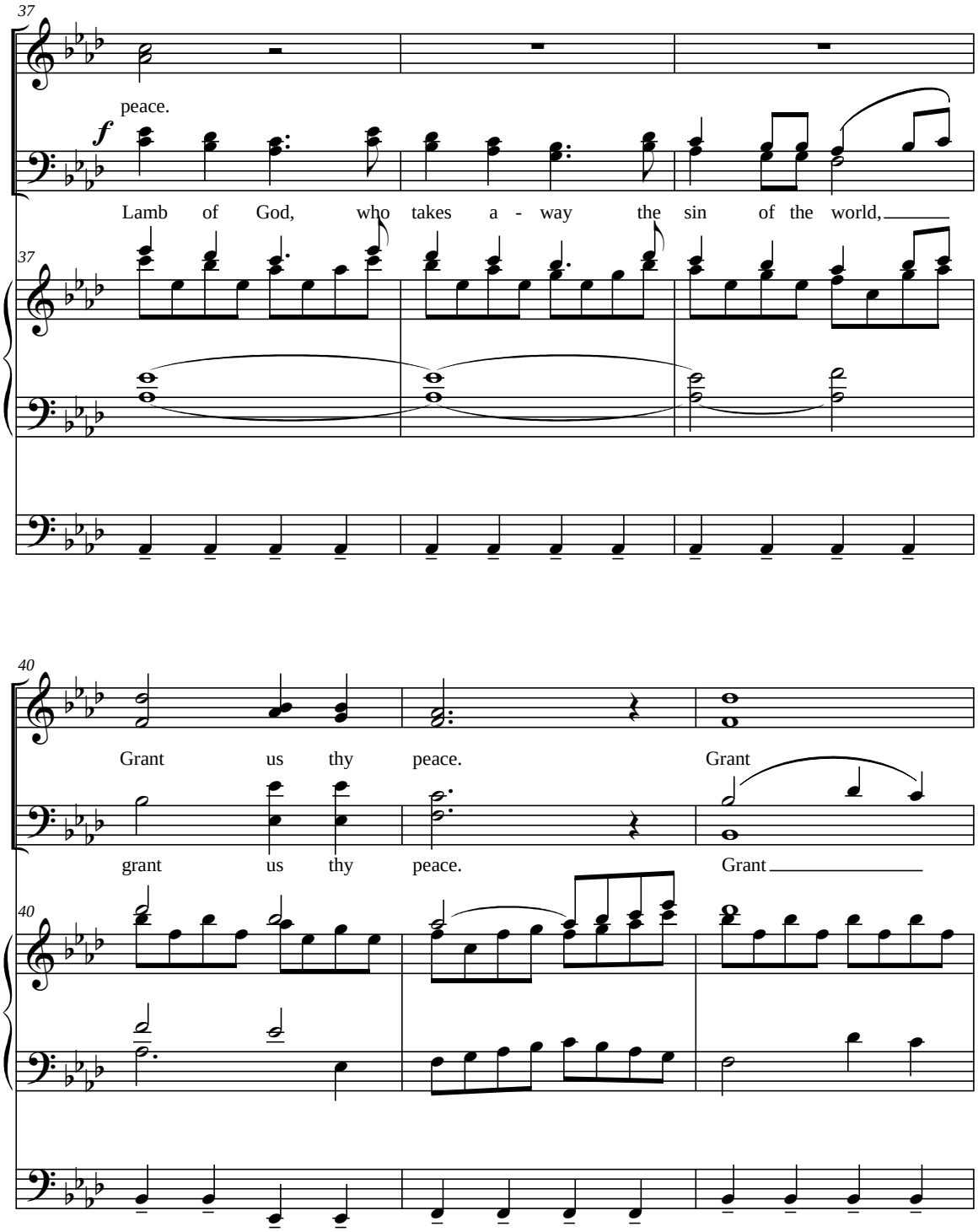
Agnus Dei


25
sin of the world, grant them rest.
ca - ta mun - di, do - na e - is re - qui - em.
25
Gt. (both)
28
28

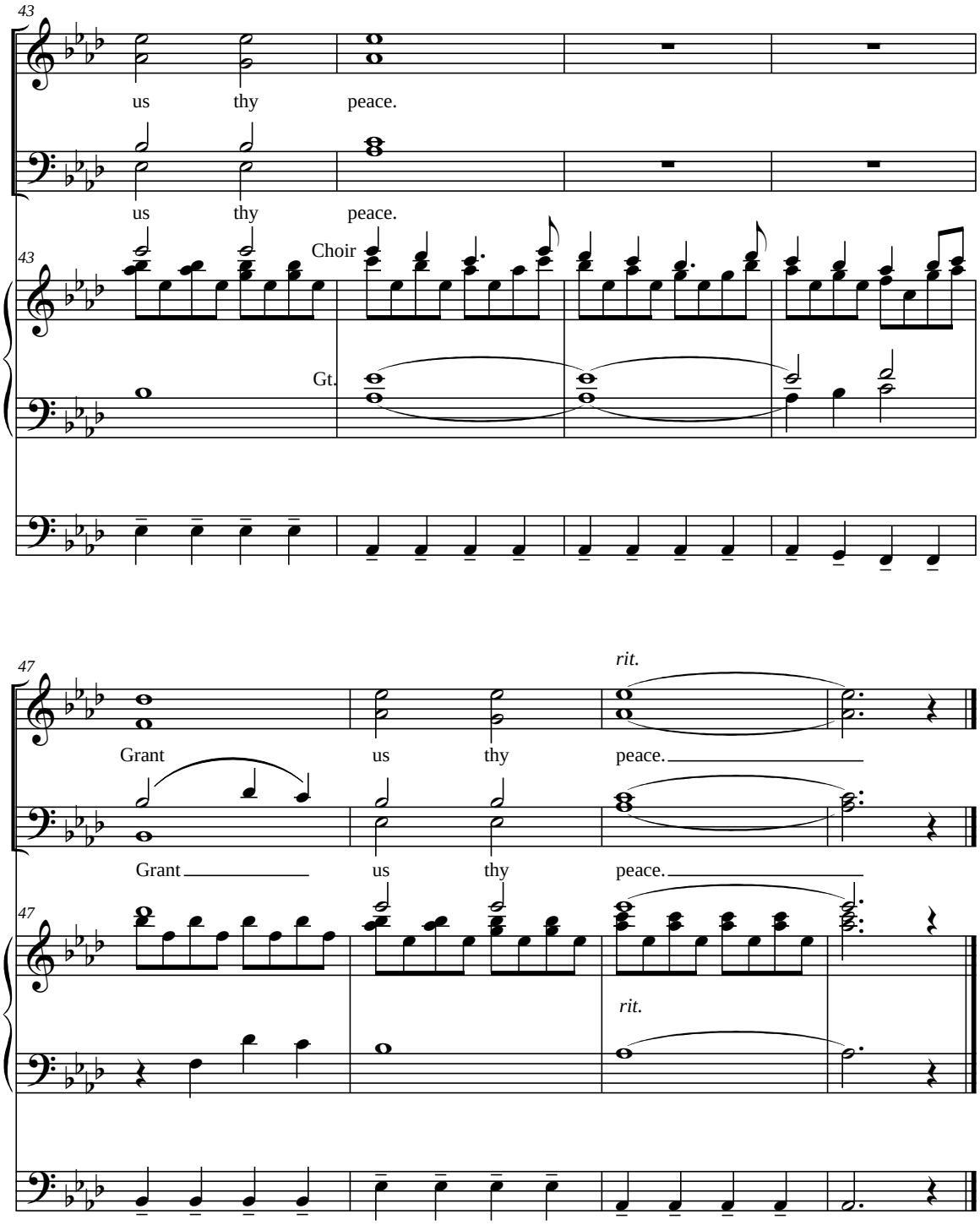
Agnus Dei


31
f
Lamb of God, who
31
f
34
takes a - way the sin of the world, grant us thy
34

Agnus Dei


37
peace.
f
Lamb of God, who takes a - way the sin of the world,
37
40
Grant us thy peace.
Grant
grant us thy peace.
Grant
40

Agnus Dei

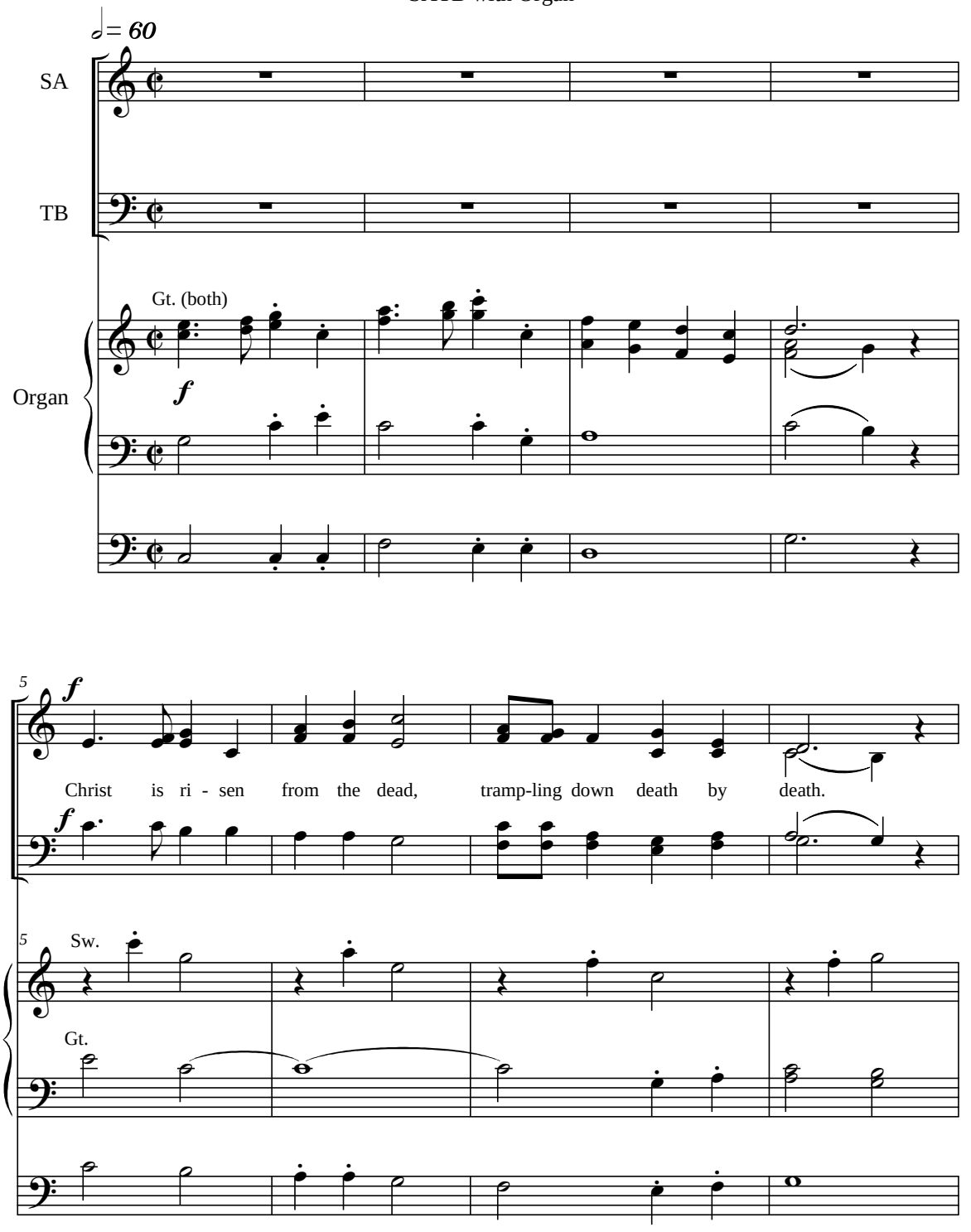

43
us thy peace.
us thy peace.
Choir
Gt.
47
rit.
Grant us thy peace.
Grant us thy peace.
rit.

Christ is Risen

Book of Common Prayer

SATB with Organ

Clare C. Toy (ASCAP)



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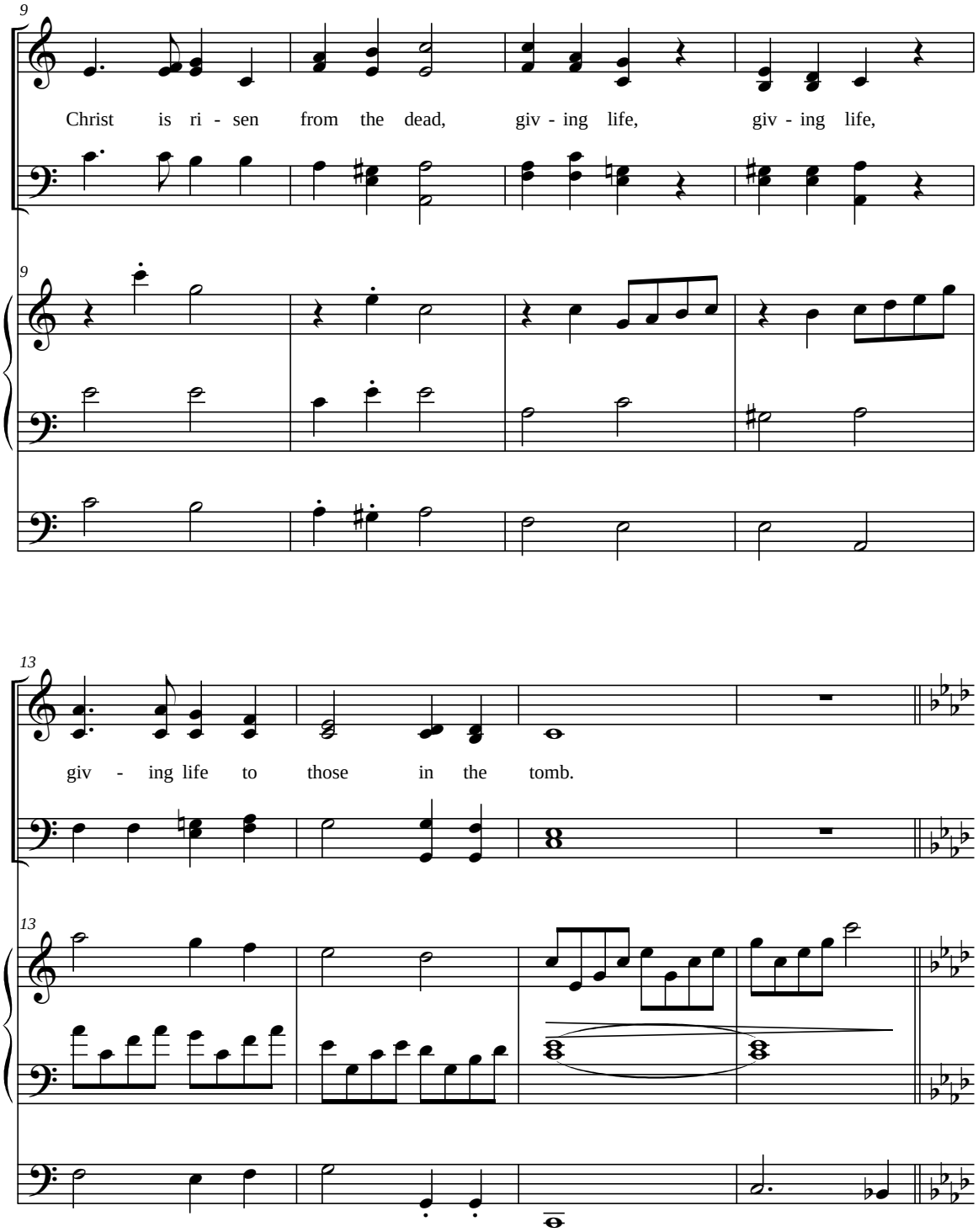
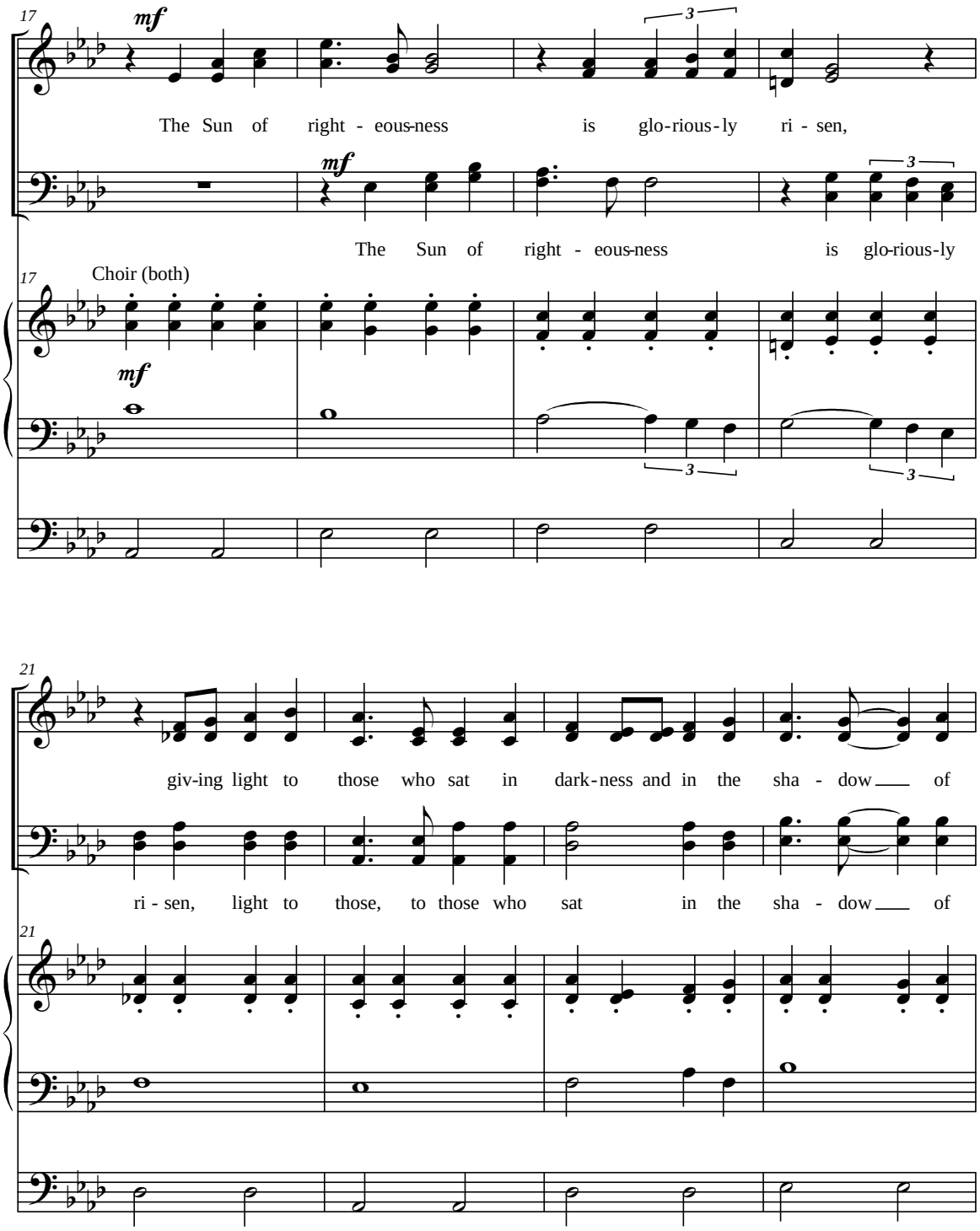
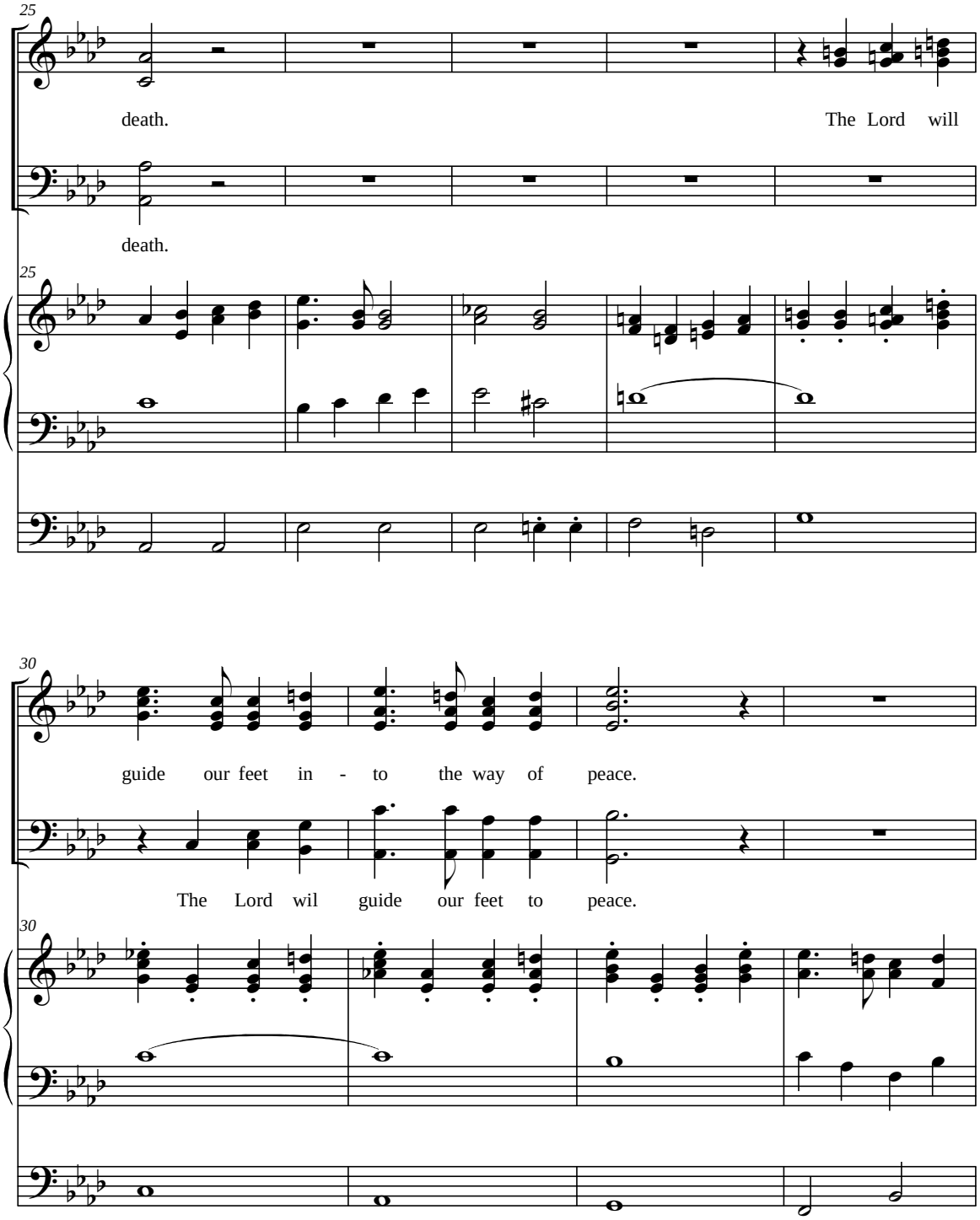
Christ is Risen!



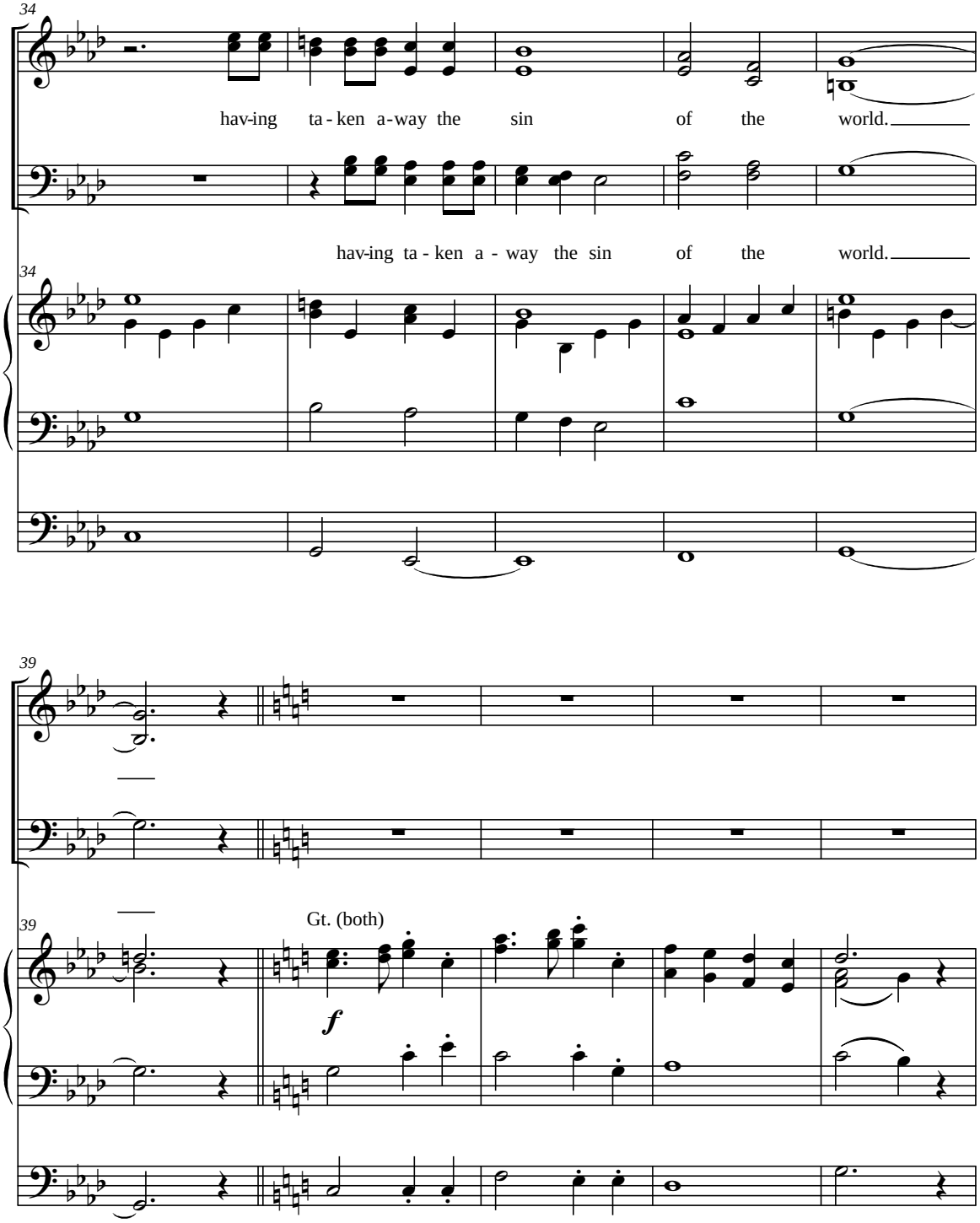
Christ is Risen!



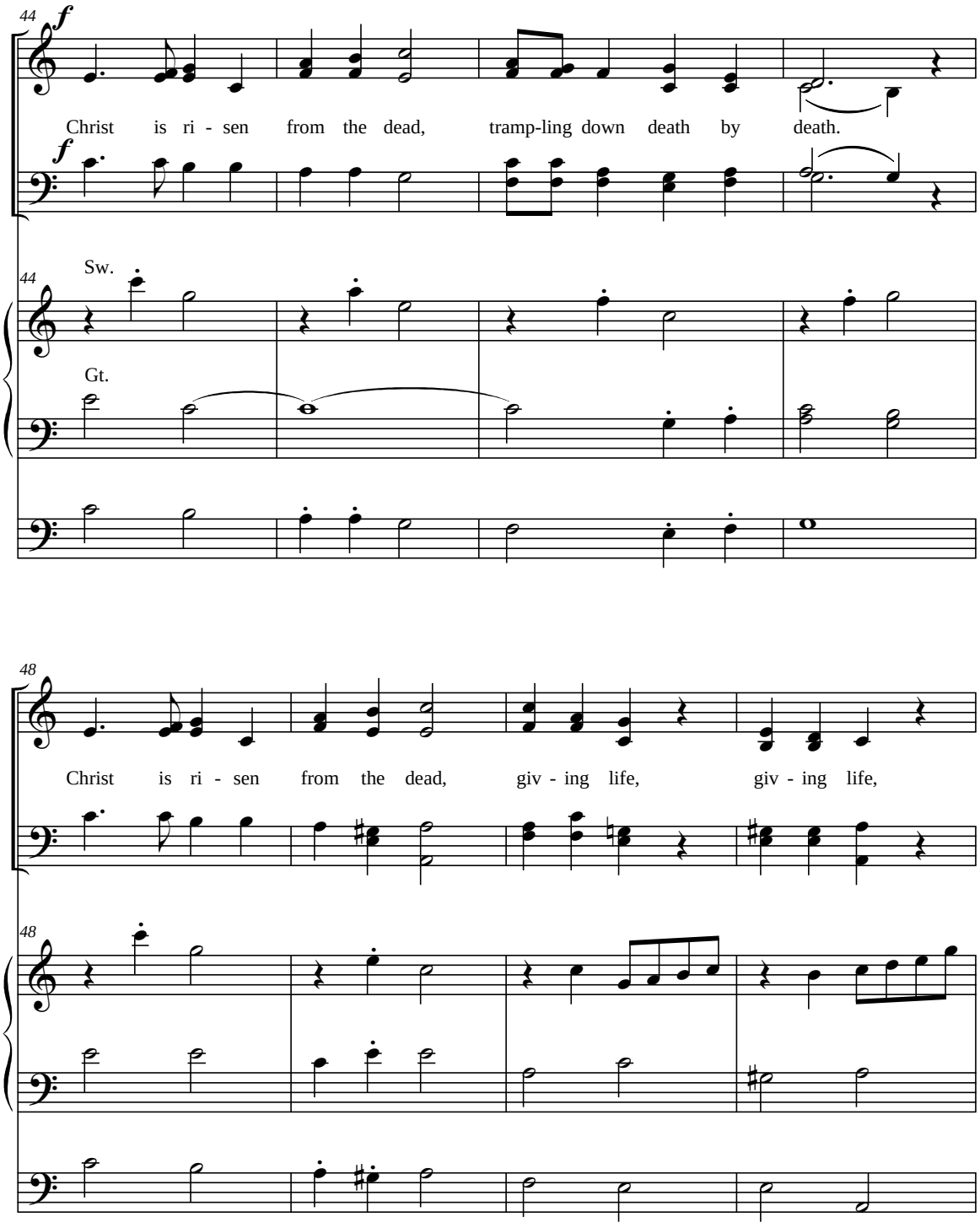
Christ is Risen!



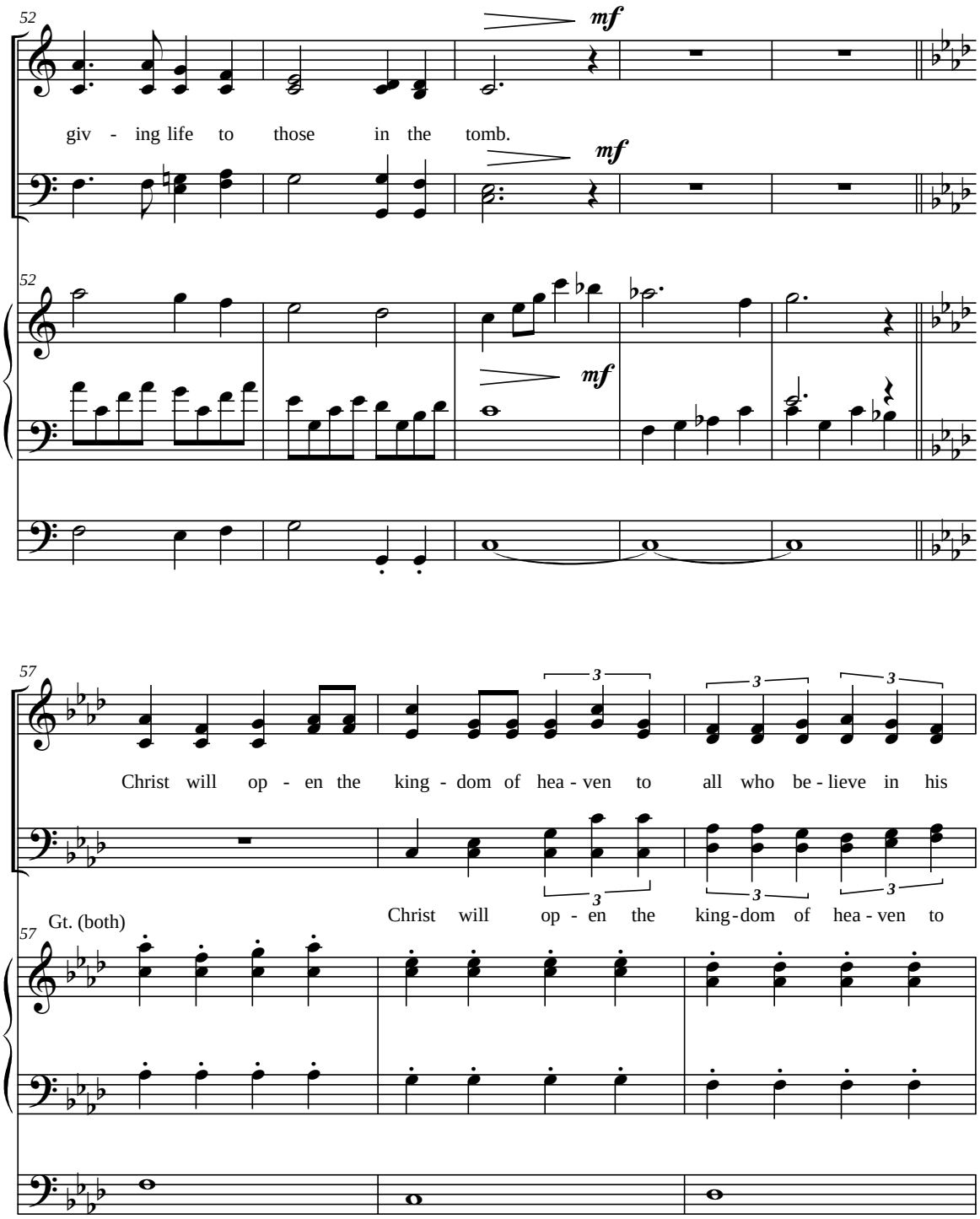
Christ is Risen!



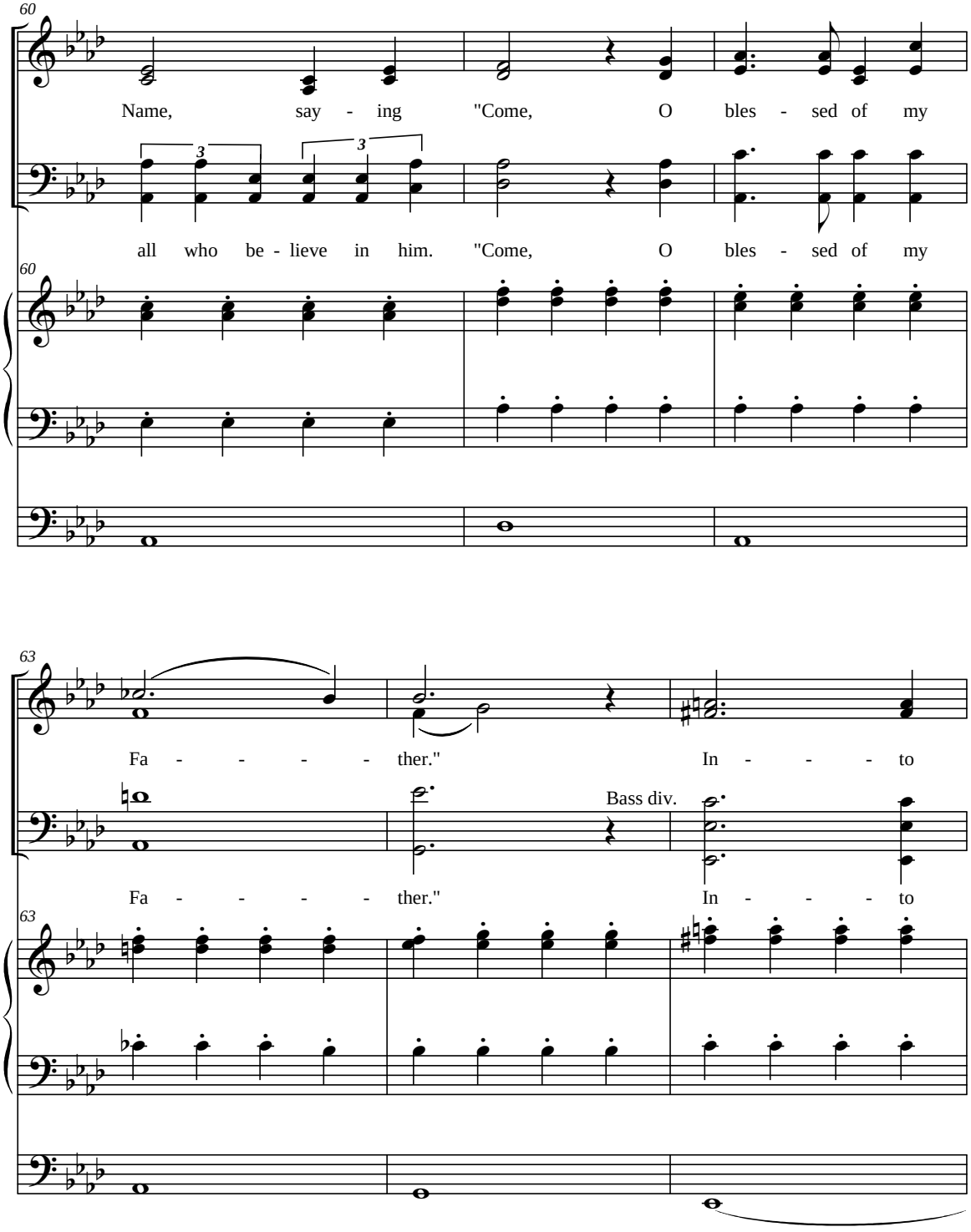
Christ is Risen!



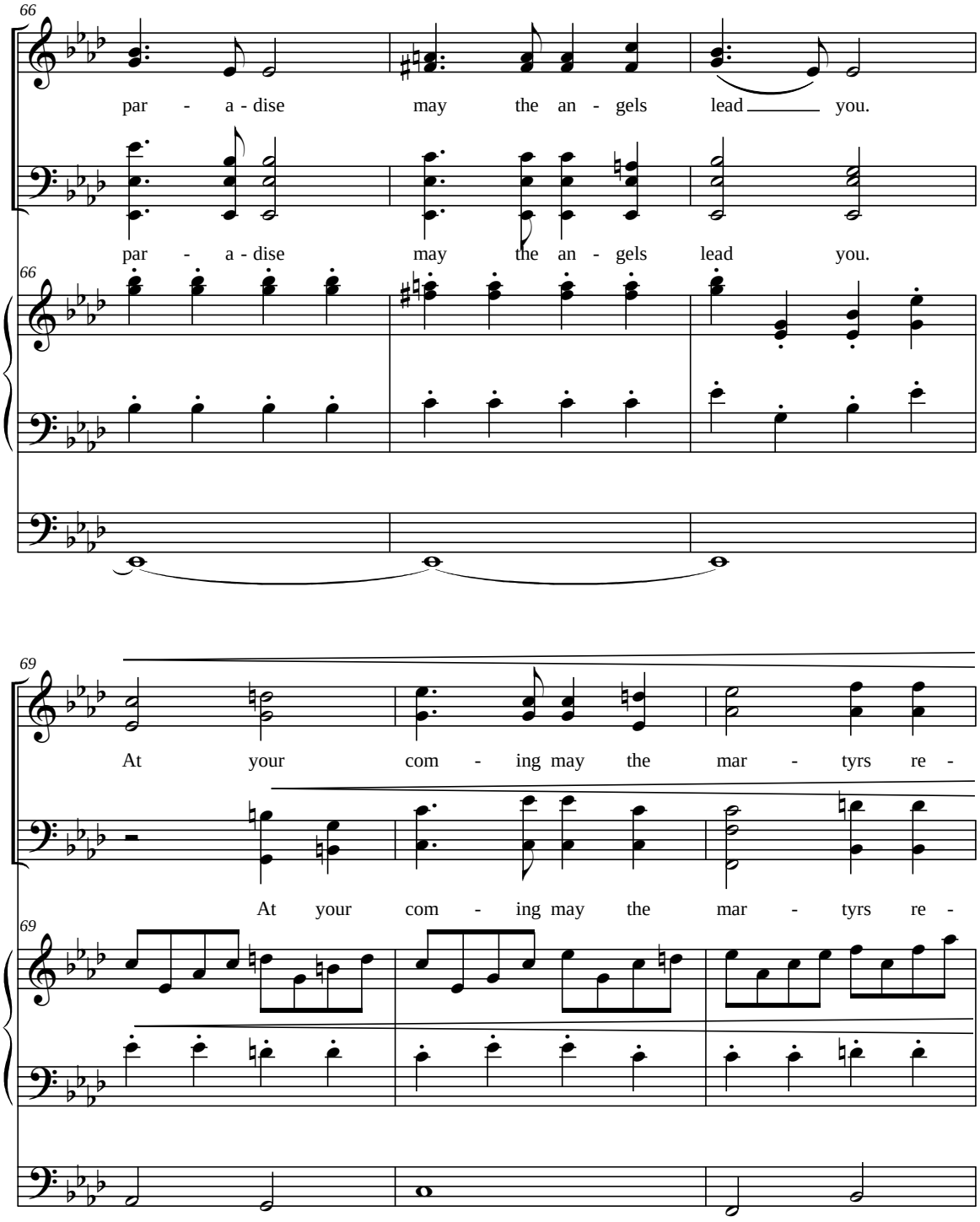
Christ is Risen!



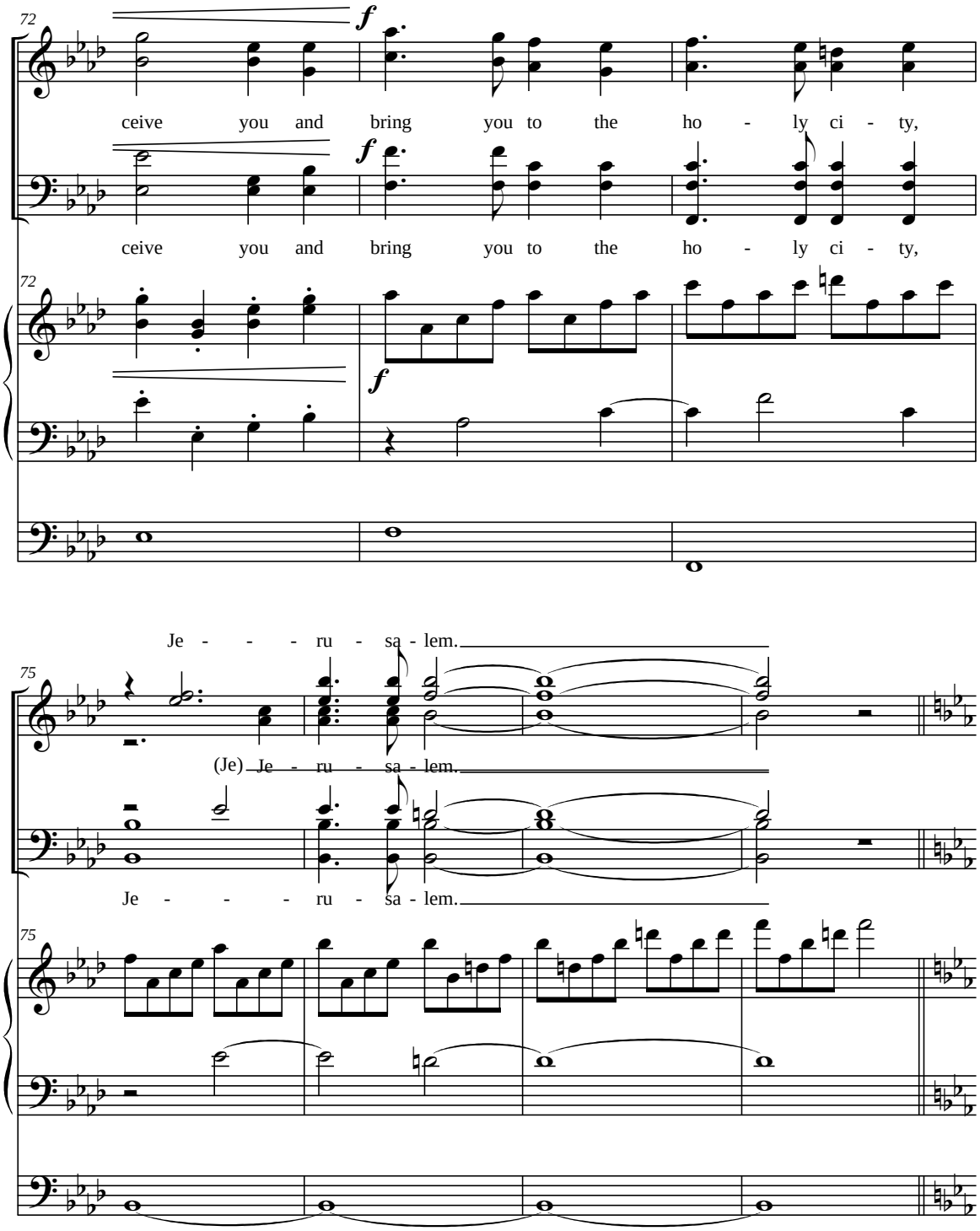
Christ is Risen!



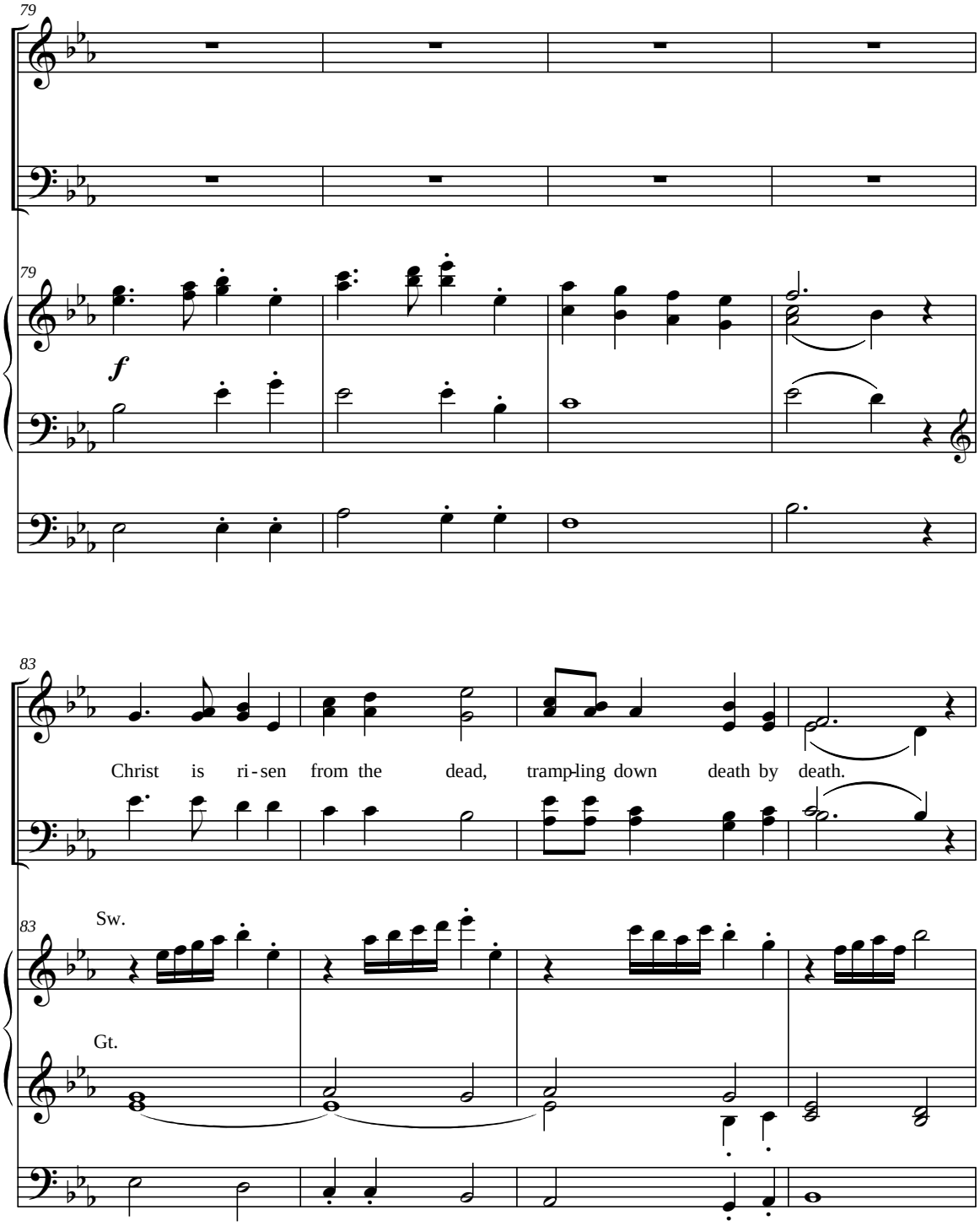
Christ is Risen!



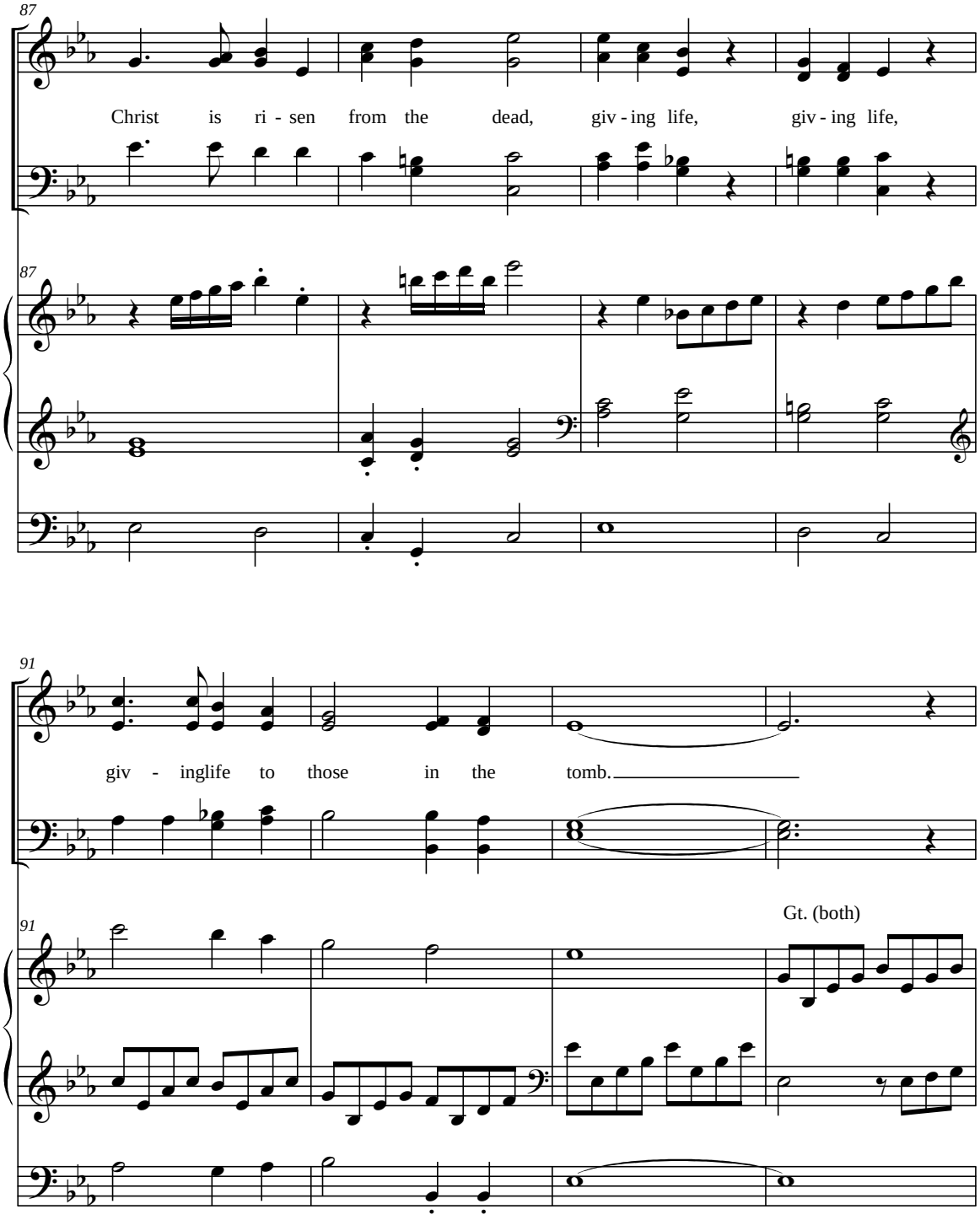
Christ is Risen!



Christ is Risen!



Christ is Risen!



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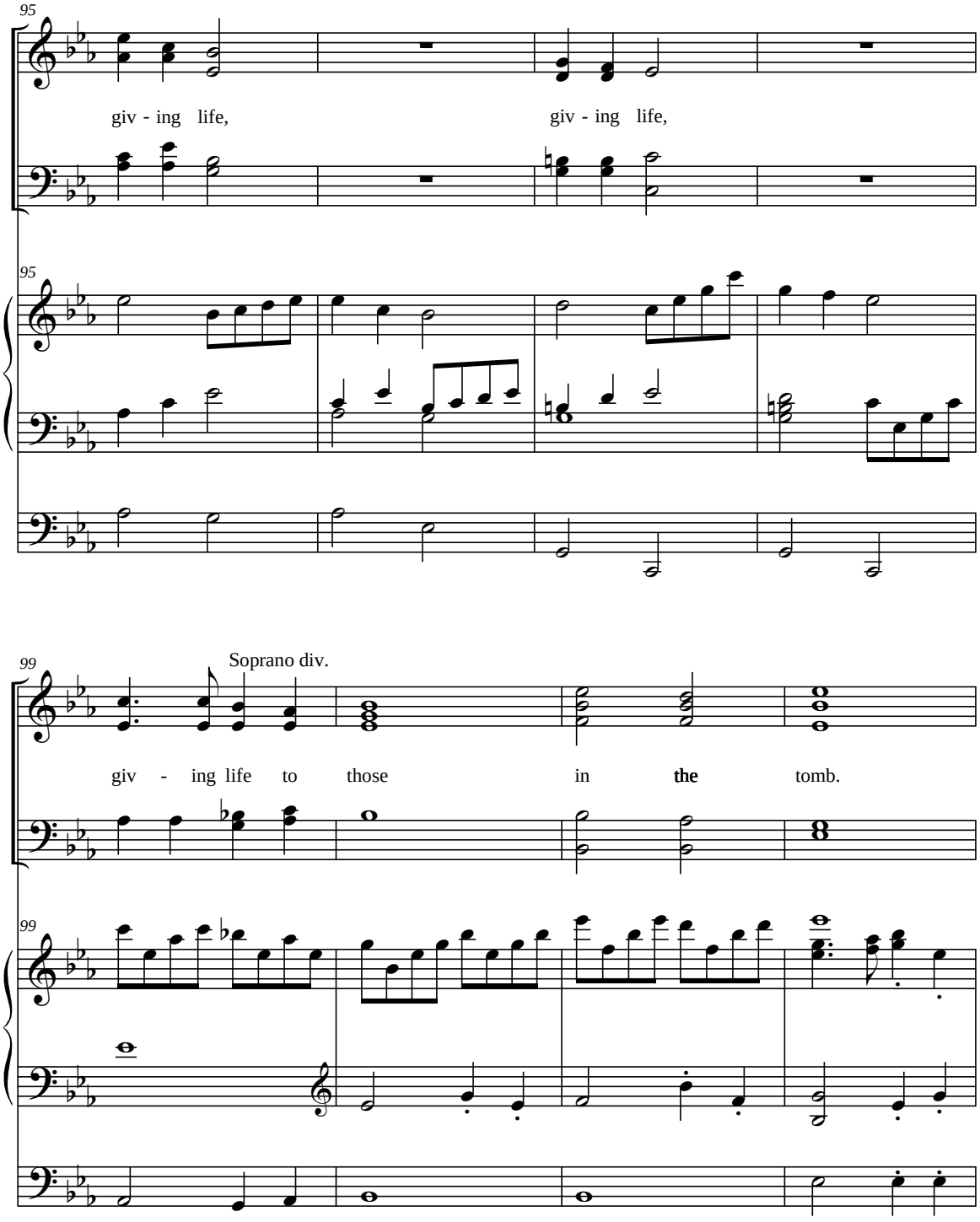

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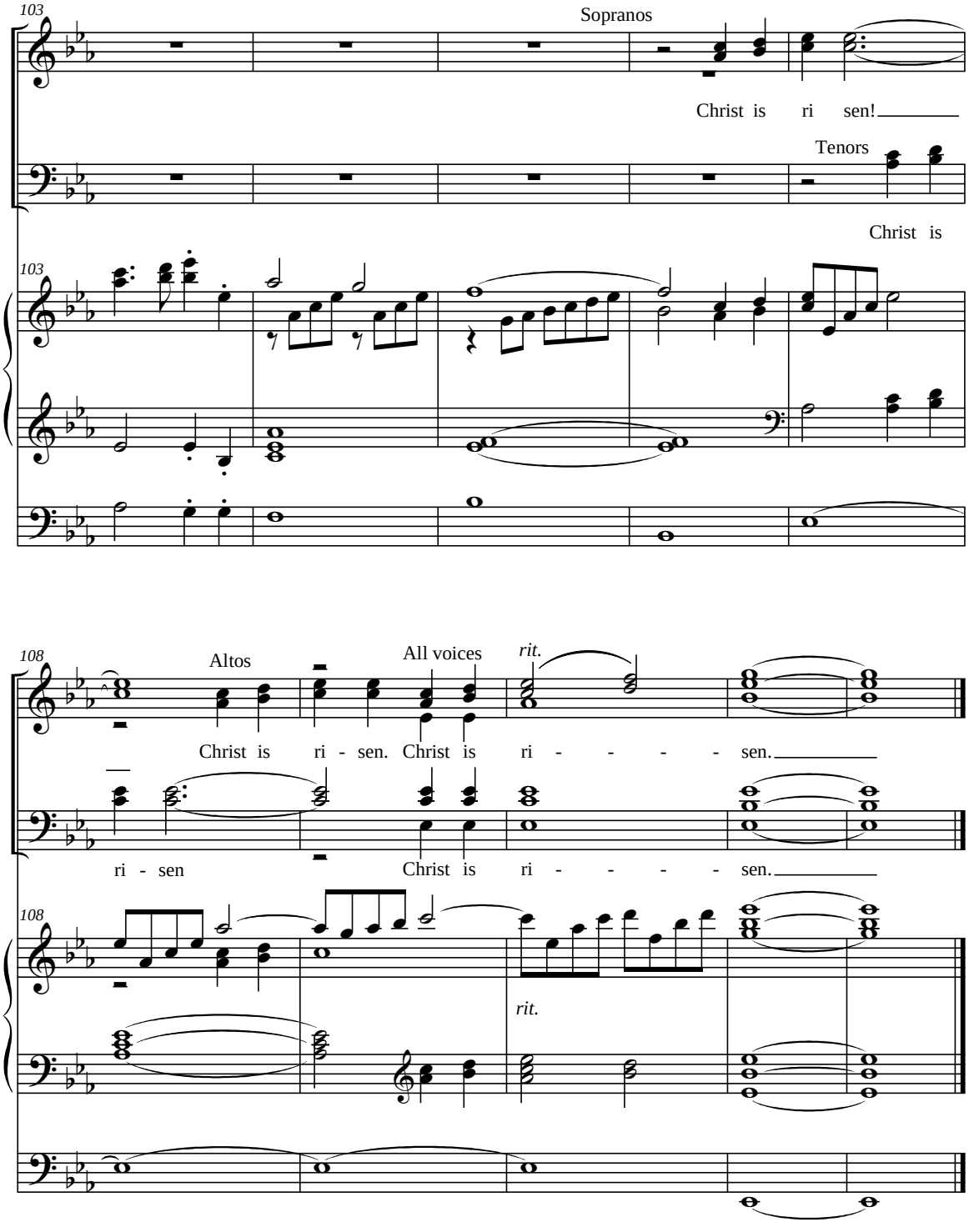

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APPENDIX A

TEXT OF THE REQUIEM

Introit

"I am Resurrection; I am Life," says the Lord.
"Whoever has faith in me shall have life,
even though he die.
And everyone who has life,
and has committed himself to me in faith,
shall not die for ever."

As for me, I know that my Redeemer lives
and that at the last He will stand upon the earth.
After my awaking, he will raise me up;
and in my body I shall see God.
I myself shall see, and my eyes behold him
who is my friend and not a stranger.

For none of us has life in himself,
and none becomes his own master when he dies.
For if we have life, we are alive in the Lord,
and if we die, we die in the Lord.
So, then, whether we live or die,
we are the Lord's.[1]

[1] *The Book of Common Prayer*, Burial of the Dead: Rite Two (The Seabury Press: New York, 1979), 491.

Kyrie

Kyrie eleison. Lord, have mercy! Have mercy upon us!

Christe eleison. Christ, have mercy! Have mercy upon us!

Kyrie eleison. Lord have mercy! Have mercy upon us![2]

Everlasting Joy

Antiphon (*Choir and Congregation*)

The ransomed of the Lord shall return
Coming up into Zion with singing
They will sing with joy and gladness
Gone forever grief and sadness
The ransomed of the Lord shall return
Crowned with everlasting joy.[3]

Choir:

6 On this mountain the LORD Almighty will prepare
a feast of rich food for all peoples,
a banquet of aged wine—
the best of meats and the finest of wines.
7 On this mountain he will destroy
the shroud that enfolds all peoples,
the sheet that covers all nations;
8 he will swallow up death forever.

(Antiphon)

Choir:

The Sovereign LORD will wipe away the tears
from all faces;
he will remove the disgrace of his people
from all the earth.
The LORD has spoken.

[2] *The Book of Common Prayer*, Holy Eucharist: Rite One, 324.
[3] Text for Antiphon by Clare C. Toy, adapted from Isaiah 35:10.

[9] In that day they will say,
"Surely this is our God;
we trusted in him, and he saved us.
This is the LORD, we trusted in him;
let us rejoice and be glad in his salvation." [4]

(Antiphon)

Psalm 23 **(sung)**

The LORD is my shepherd**;** I shall not want.

He maketh me to lie down in green pastures;

He leadeth me beside the still waters. He restoreth my soul;

He leads me in the paths of righteousness for his Name's sake.

Yea, though I walk through the valley of the shadow of death,

I will fear no evil; for thou art with me;

Thy rod and thy staff, they comfort me.

Thou preparest a table before me in the presence of mine enemies;

Thou annointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life,

and I will dwell in the house of the LORD forever.[5]

[4] Bible Gateway website: Isaiah 25:6-9, New International Version. <http://www.biblegateway.com/> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

[5] *Bible Gateway* website: Psalm 23, King James Version. <http://www.biblegateway.com/> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

***John 14:1-6* (read)**

[1]"Do not let your hearts be troubled.

Trust in God; trust also in me.

[2]In my Father's house are many rooms;

if it were not so, I would have told you.

I am going there to prepare a place for you.

[3]And if I go and prepare a place for you,

I will come back and take you to be with me that you also may be where I am.

[4]You know the way to the place where I am going."

[5]Thomas said to him, "Lord, we don't know where you are going,

so how can we know the way?"

[6]Jesus answered, "I am the way and the truth and the life.

No one comes to the Father except through me.[6]

[6] *Bible Gateway* website: John 14:1-6, New International Version. <http://www.biblegateway.com/> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

In the Father's Dwelling

In the Father's dwelling loved ones are secure.

Free from pain and grief there, love and peace endure.

To the Father's dwelling Jesus led the way

There he welcomes every saint to God's eternal day.

In the Father's dwelling saints and angels sing

Praises to the God of glory as the heavens ring.[7]

Sanctus

Holy, Holy, Holy Lord, God of power and might,

heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.[8]

[7] Text by Clare C. Toy, based on John 14:1-6.
[8] *The Book of Common Prayer*, Holy Eucharist: Rite Two, 362.

Requiem Aeternam

Requiem Aeternam. Requiem Aeternam.

Give rest, O Christ, to your servants with your saints,

where sorrow and pain are no more,

neither sighing, but life everlasting.

Requiem Aeternam. Requiem Aeternam.

You only are immortal, creator and maker of mankind;

and we are mortal, formed of the earth, and to earth we shall

return. For so did you ordain when you created me, saying,

"You are dust, and to dust you shall return." All of us go down

to the dust; yet even at the grave we make our song:

Alleluia. Alleluia. Alleluia.[9]

[9] *The Book of Common Prayer*, Burial of the Dead: Rite Two, 499.

A Song to the Lamb

Antiphon (Choir and Congregation)

Splendor and honor and kingly power

are yours by right, O Lord our God.

Choir:

For you created everything that is,

and by your will they were created and have their being;

And yours by right, O Lamb that was slain,

for with your blood you have redeemed for God,

From every family, language, people, and nation,

a kingdom of priests to serve our God.

Antiphon

Choir:

And so, to him who sits upon the throne,

and to Christ the Lamb,

Be worship and praise, dominion and splendor,

for ever and for evermore.[10]

[10]*The Book of Common Prayer*. Canticle 18, Morning Prayer Rite Two, 93-94.

Agnus Dei

Agnus Dei, qui tollis peccata, peccata mundi, dona eis requiem.

O Lamb of God, who takes away the sins of the world, grant them rest.

O Lamb of God, who takes away the sins of the world, grant them rest.

O Lamb of God, who takes away the sins of the world, grant us thy peace.[11]

[11] Daniel Pinkham, *The Small Requiem* (C.F. Peters: New York, 2000.), Texts and translations page. [Musical Score]

Christ is Risen

Christ is risen from the dead, trampling down death by death,

giving life to those in the tomb.

The Sun of Righteousness is gloriously risen, giving light to

those who sat in darkness and in the shadow of death.

The Lord will guide our feet into the way of peace, having

taken away the sin of the world.

Christ will open the kingdom of heaven to all who believe in

his Name, saying, Come, O blessed of my Father;

Into paradise may the angels lead you.

At your coming may the martyrs receive you,

and bring you into the holy city Jerusalem.[12]

[12] *The Book of Common Prayer*, Burial of the Dead: Rite Two, 500.

APPENDIX B

OTHER SERVICE MUSIC

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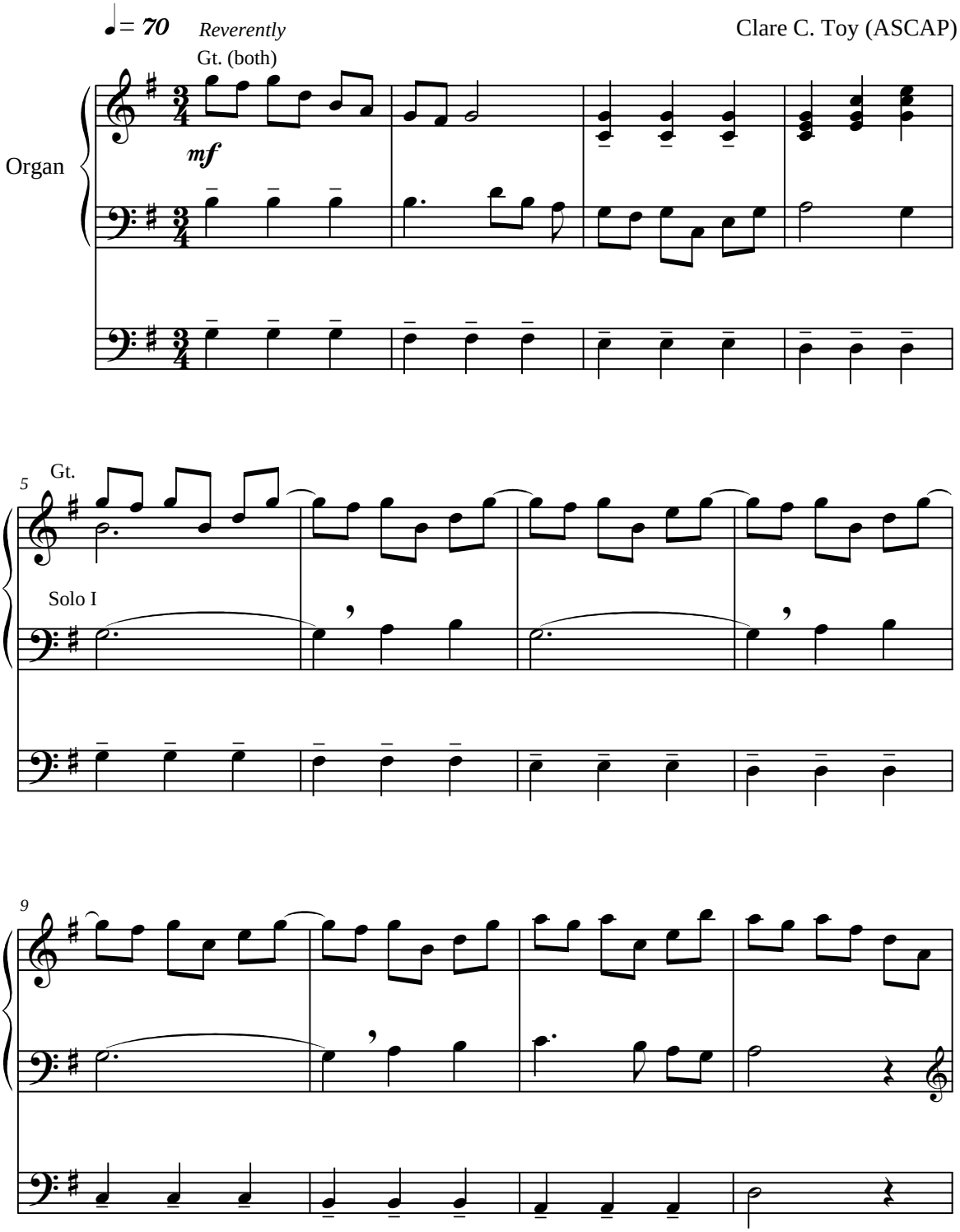
Worship the Lord



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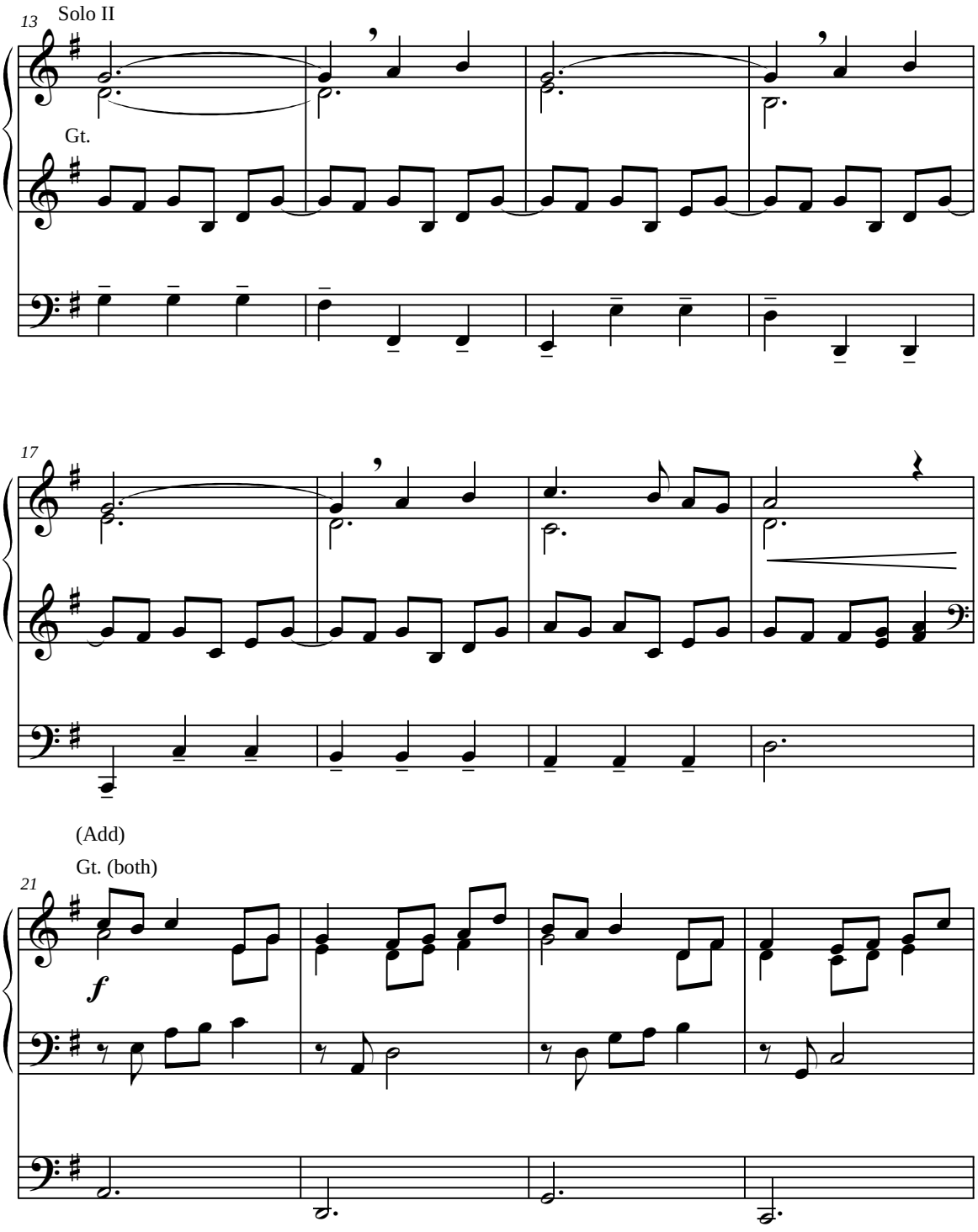
Worship the Lord



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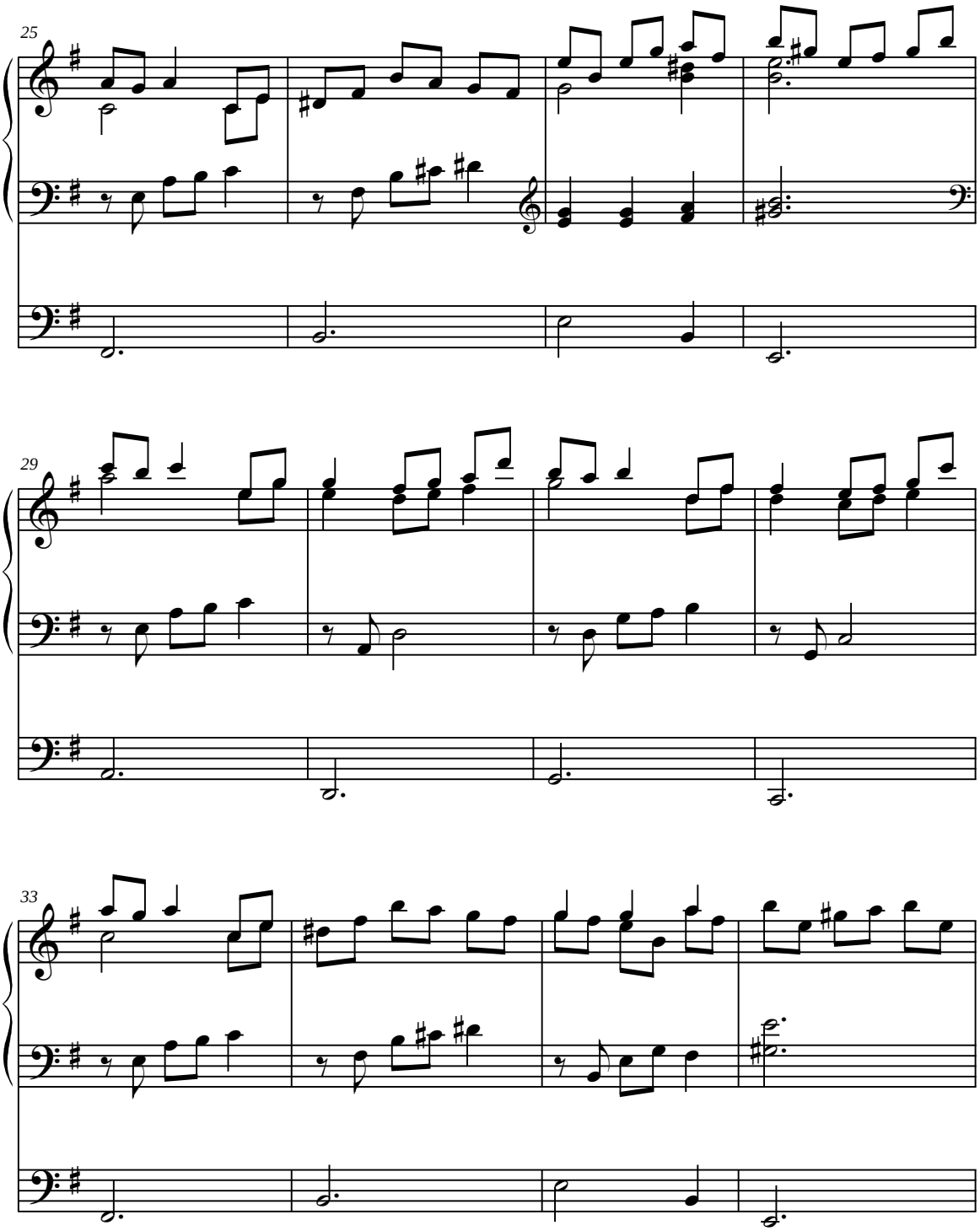

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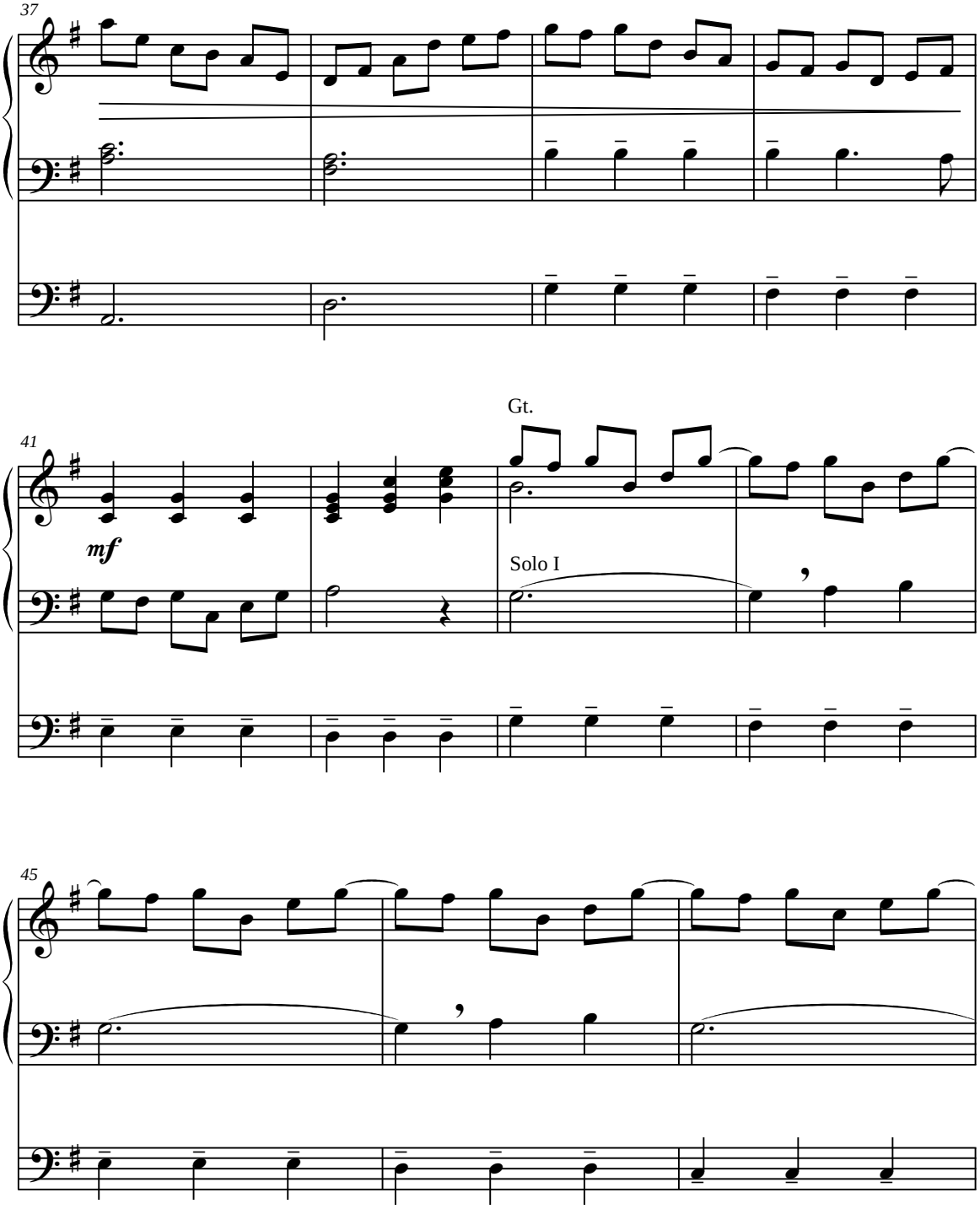

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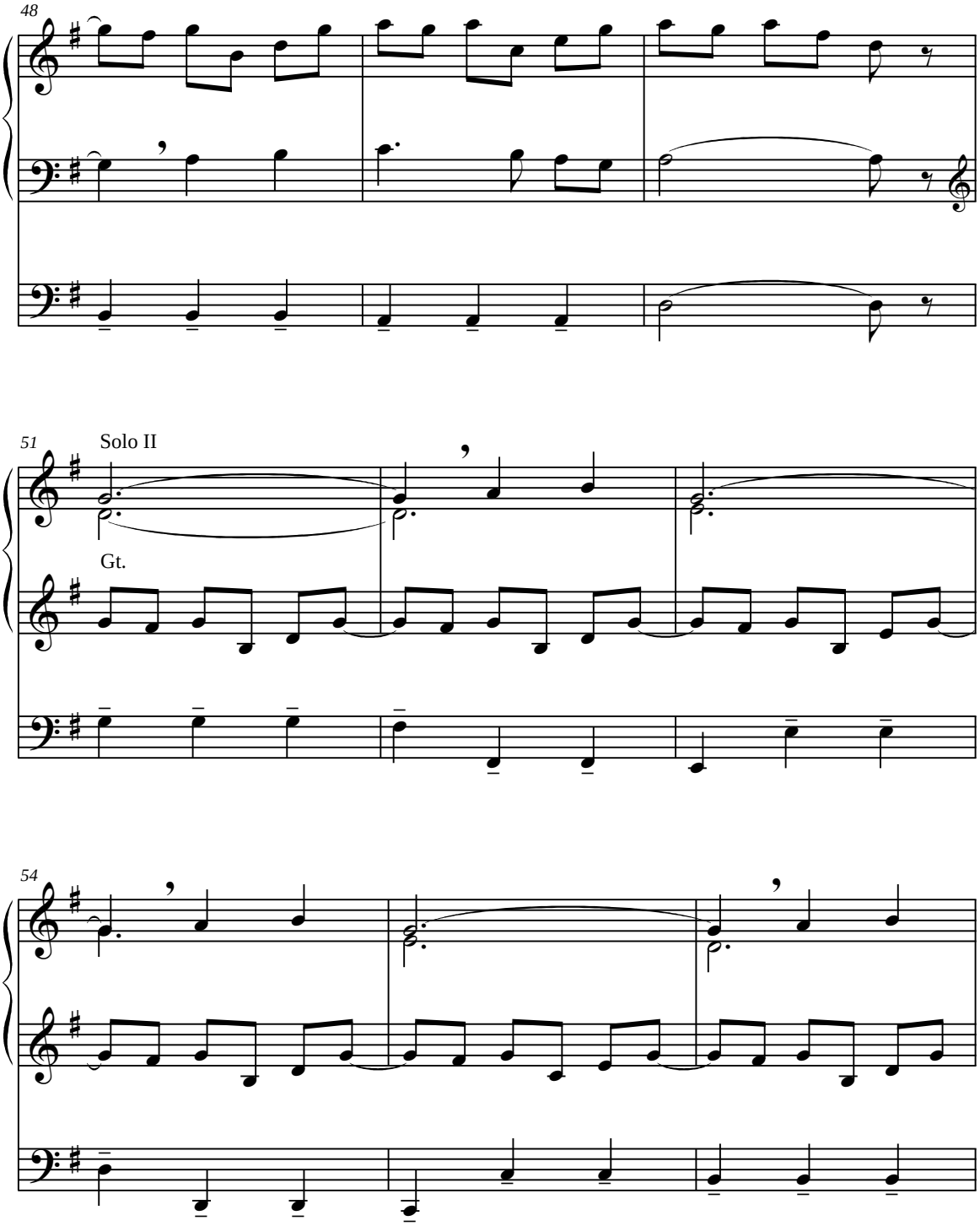

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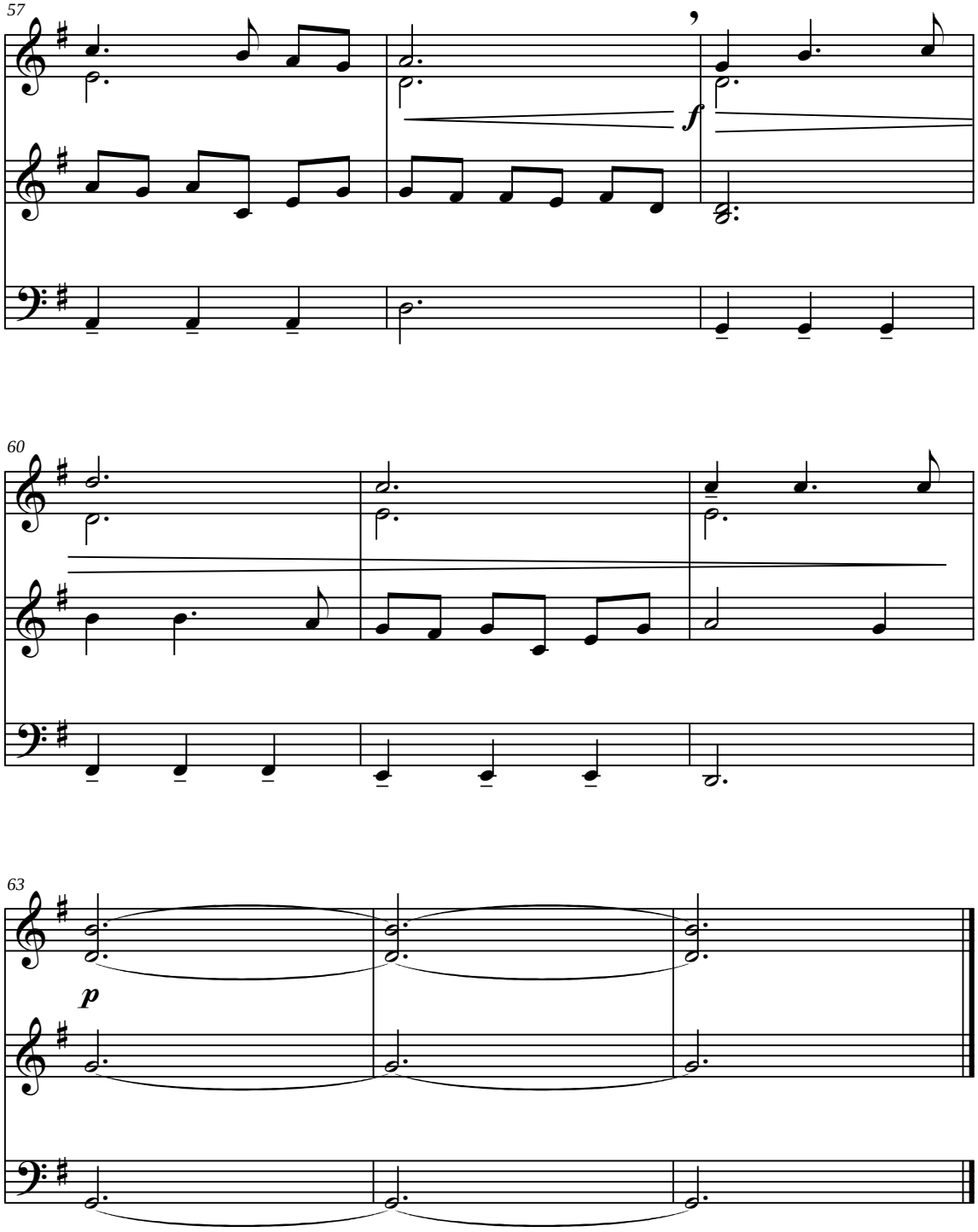
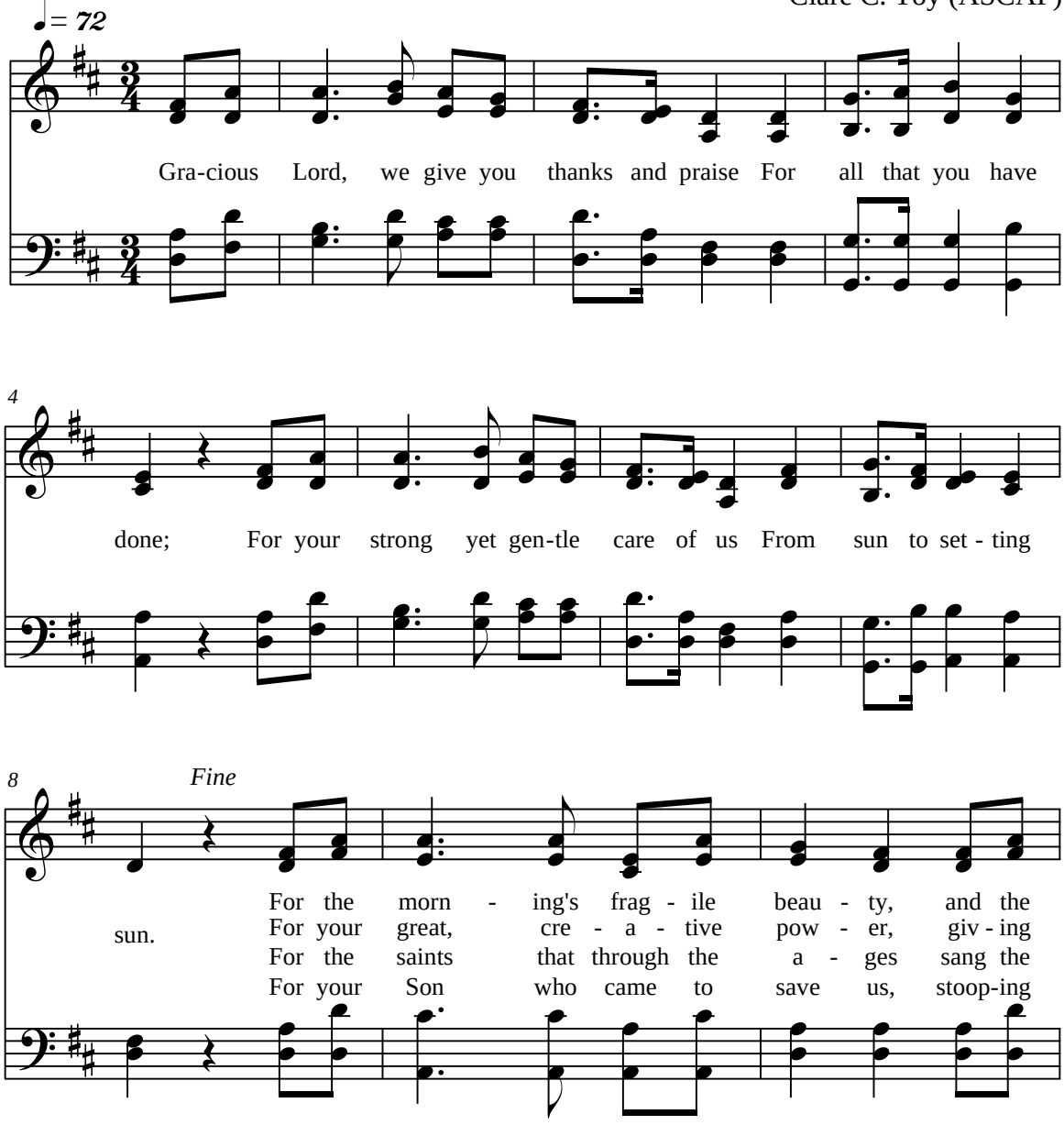


Hymn of Praise

Words and Music by
Clare C. Toy (ASCAP)



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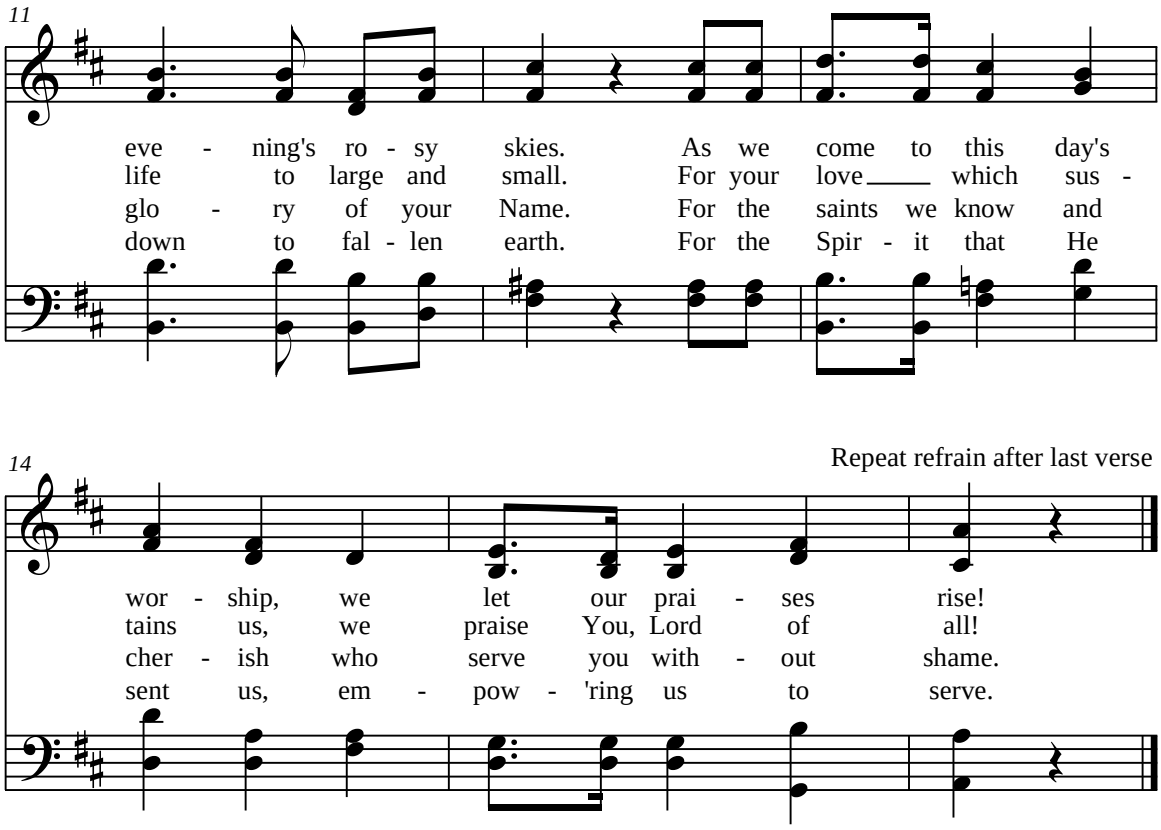
Hymn of Praise

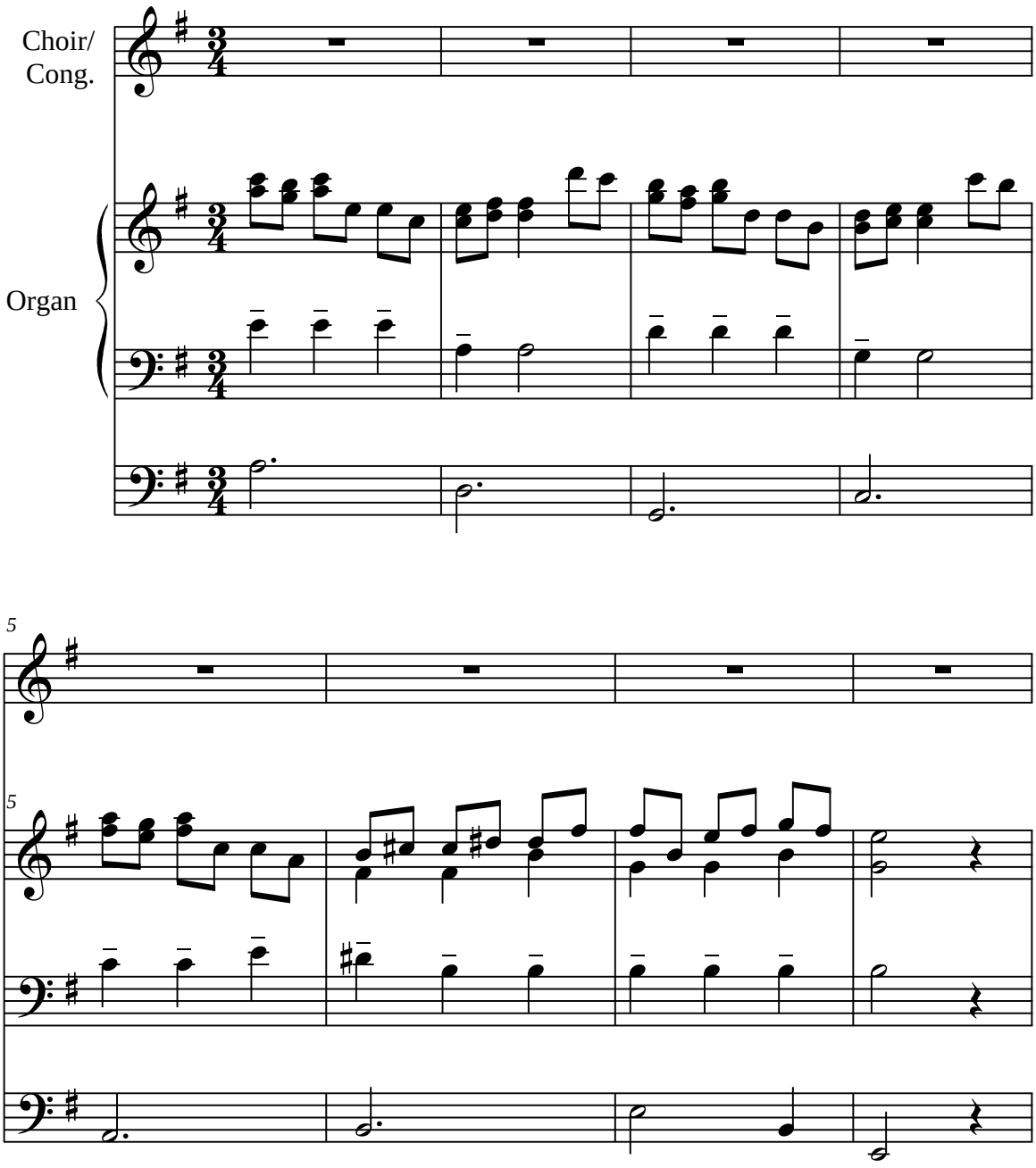


Lord Have Mercy

Unison Choir and Congregation with Organ

Traditional

Clare Toy (ASCAP)



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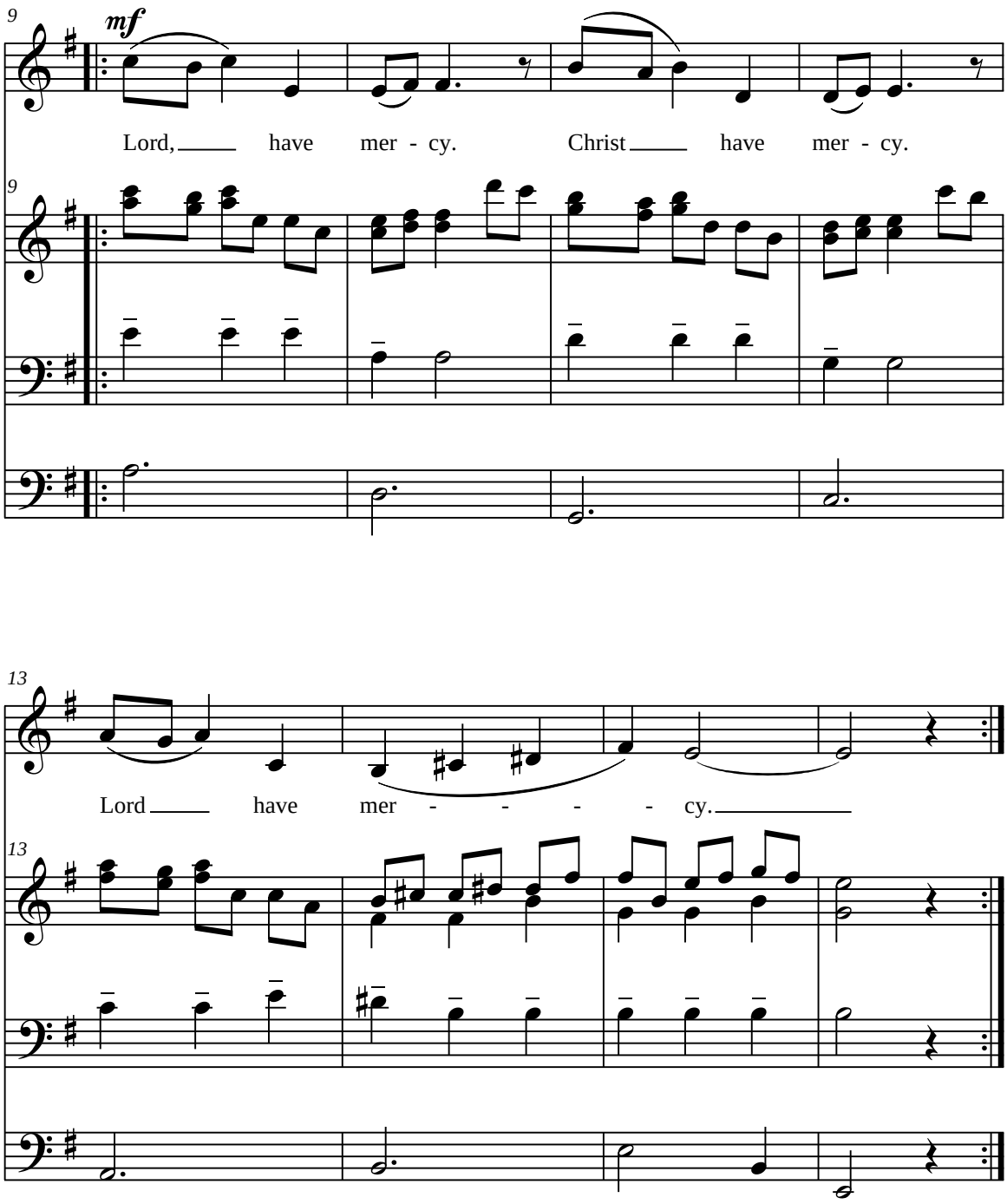
Lord, Have Mercy

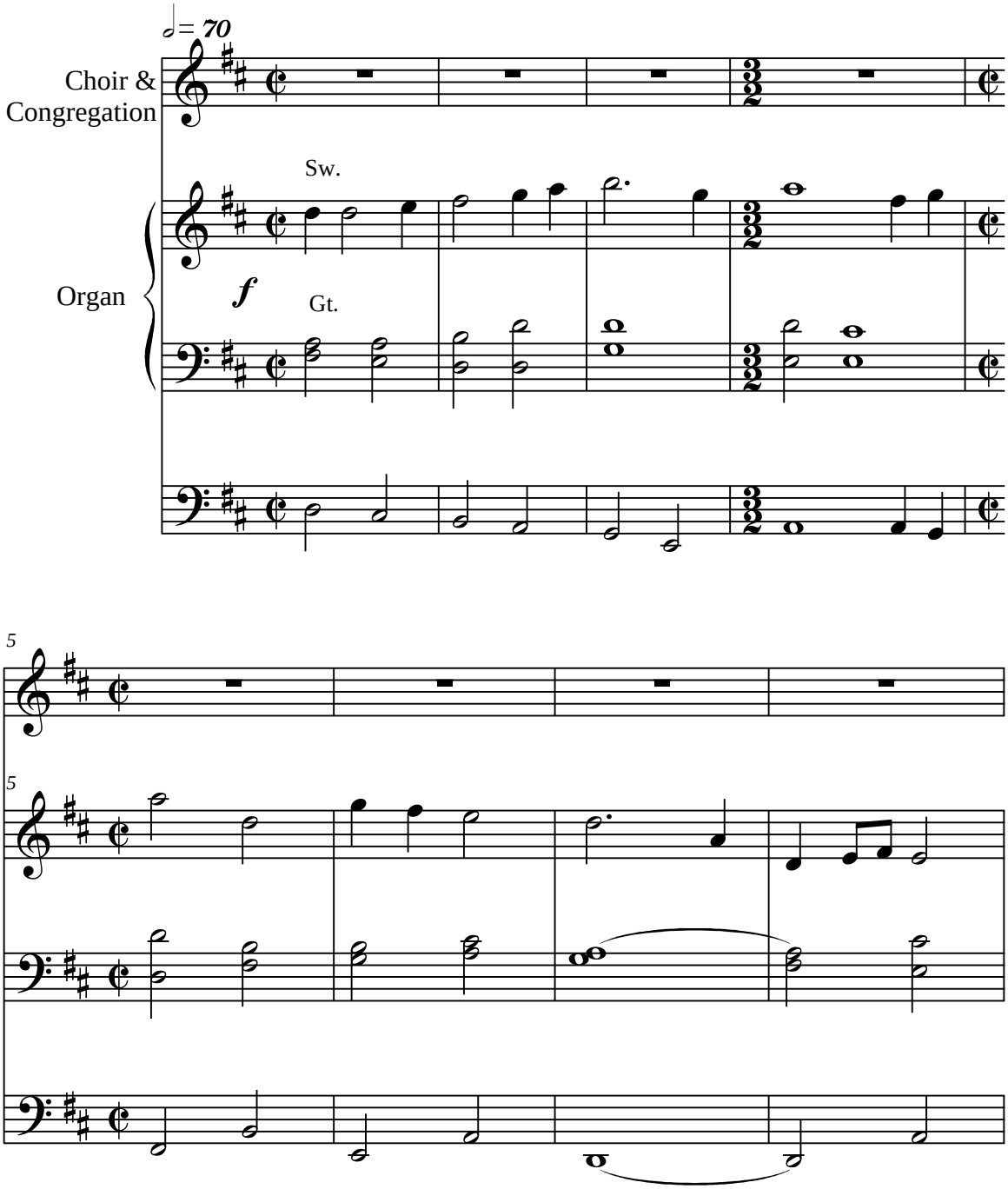


Dismissal

Unison Choir and Congregation with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)



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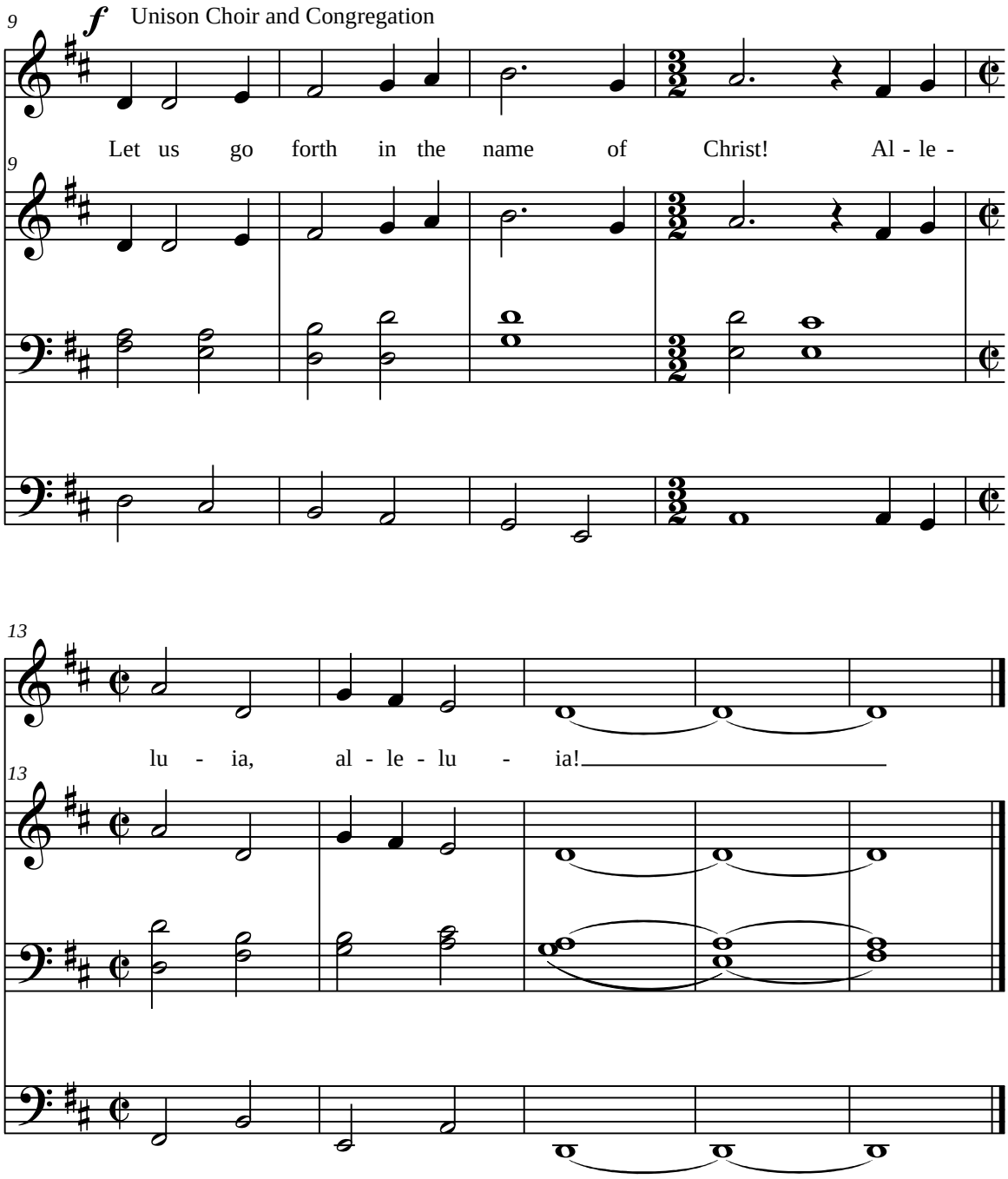
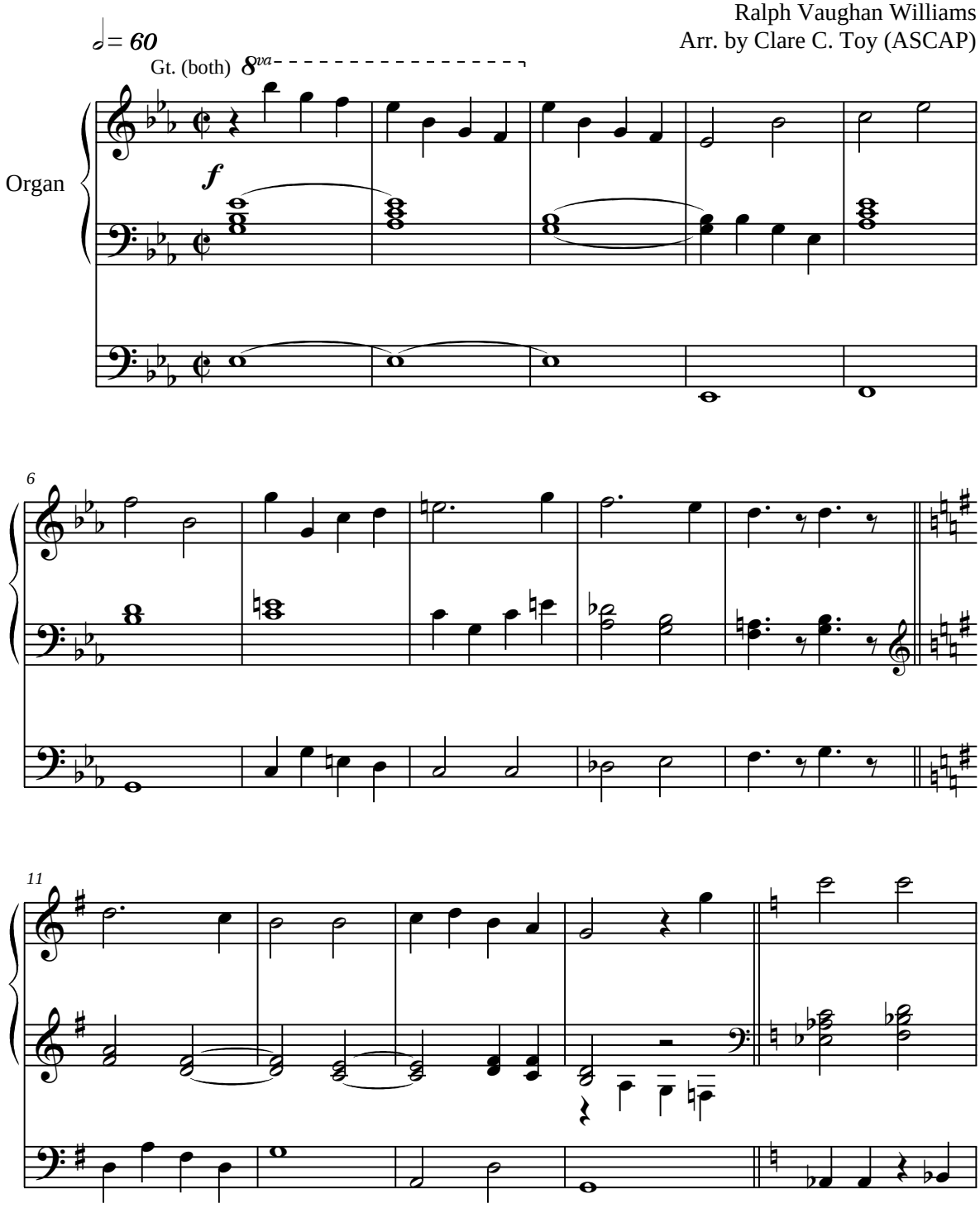
Dismissal


9
f
Unison Choir and Congregation
Let us go forth in the name of Christ! Al - le -
9
13
lu - ia, al - le - lu - ia!
13

For All the Saints

Ralph Vaughan Williams
Arr. by Clare C. Toy (ASCAP)



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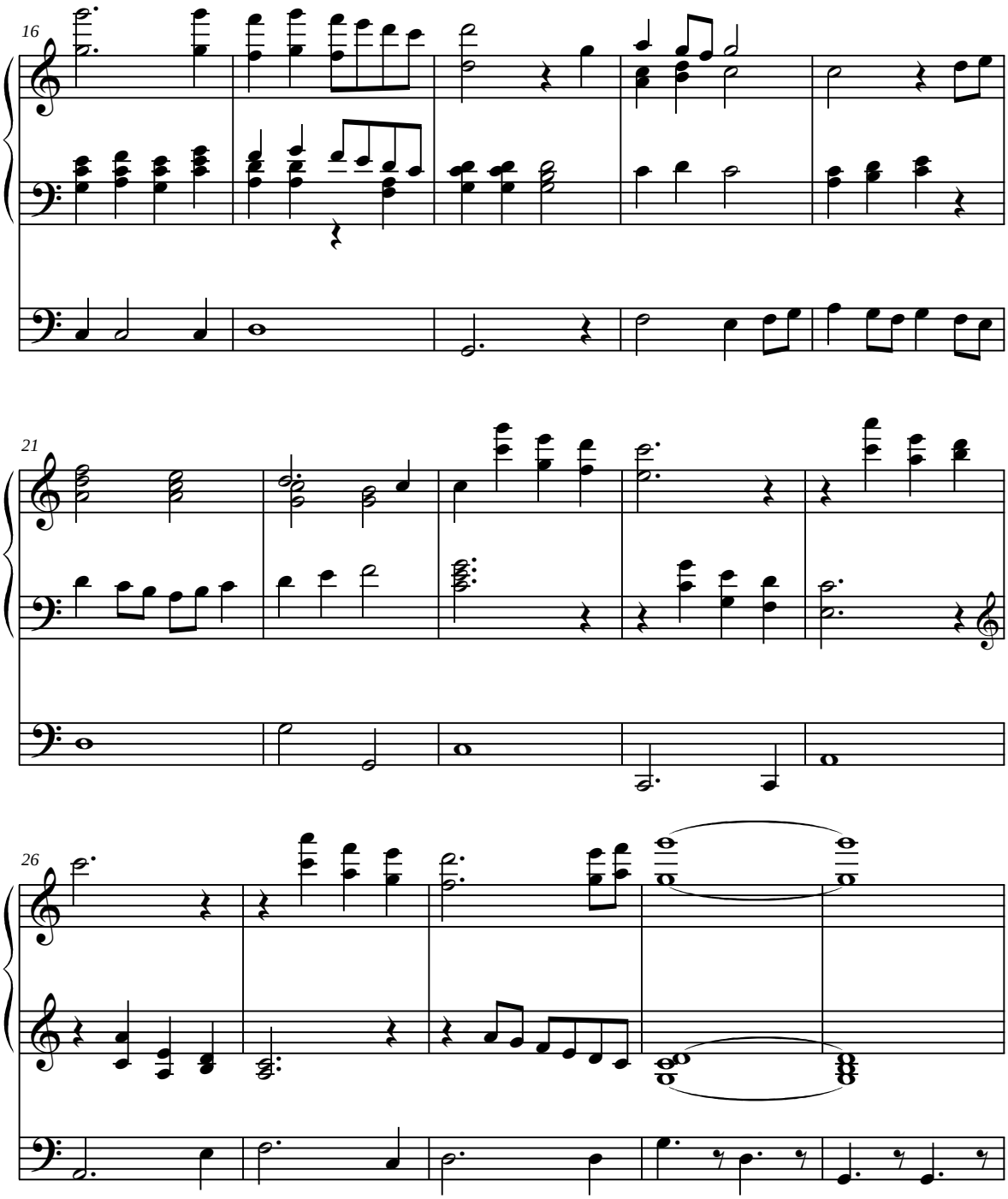
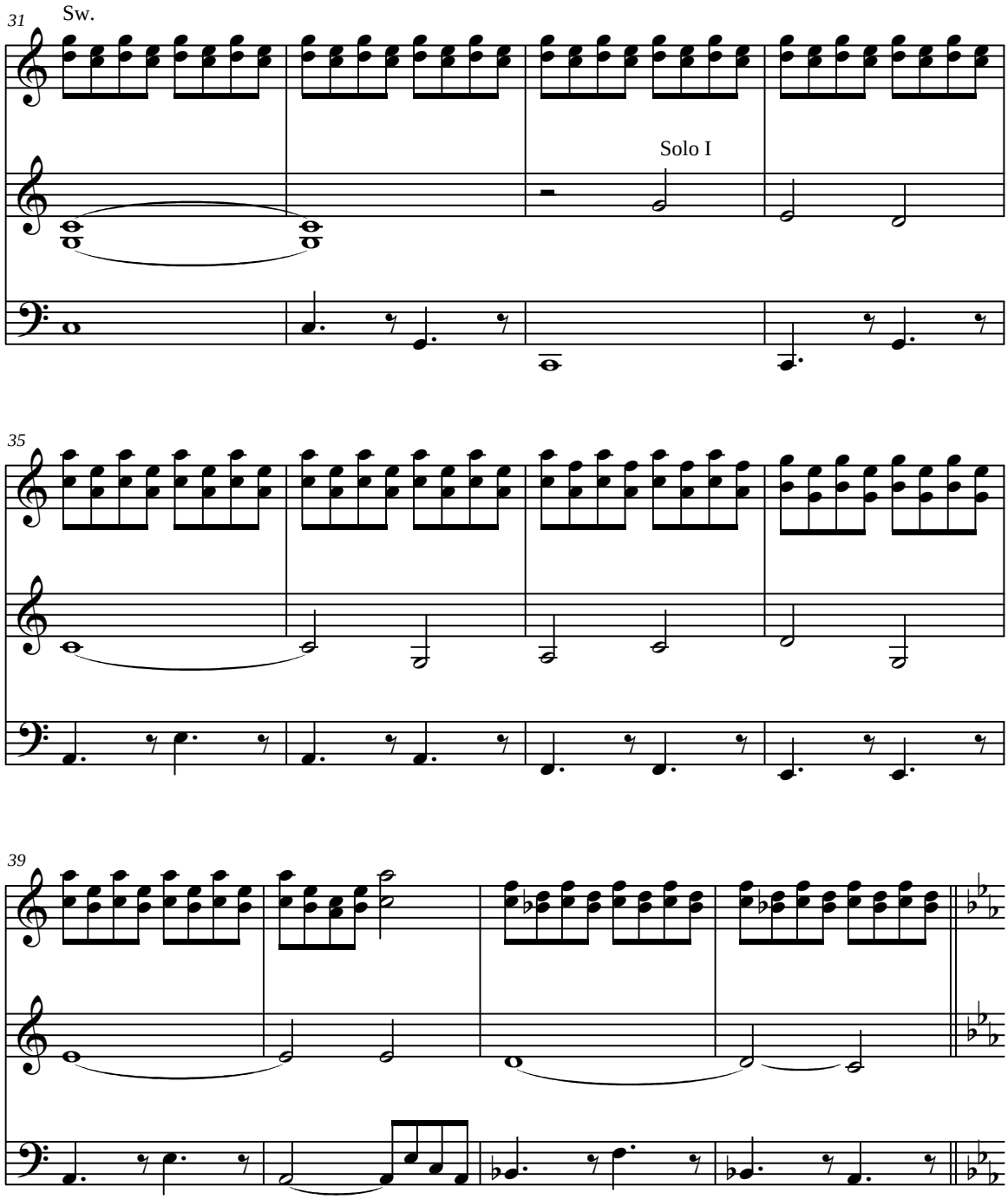
For All the Saints



For All the Saints



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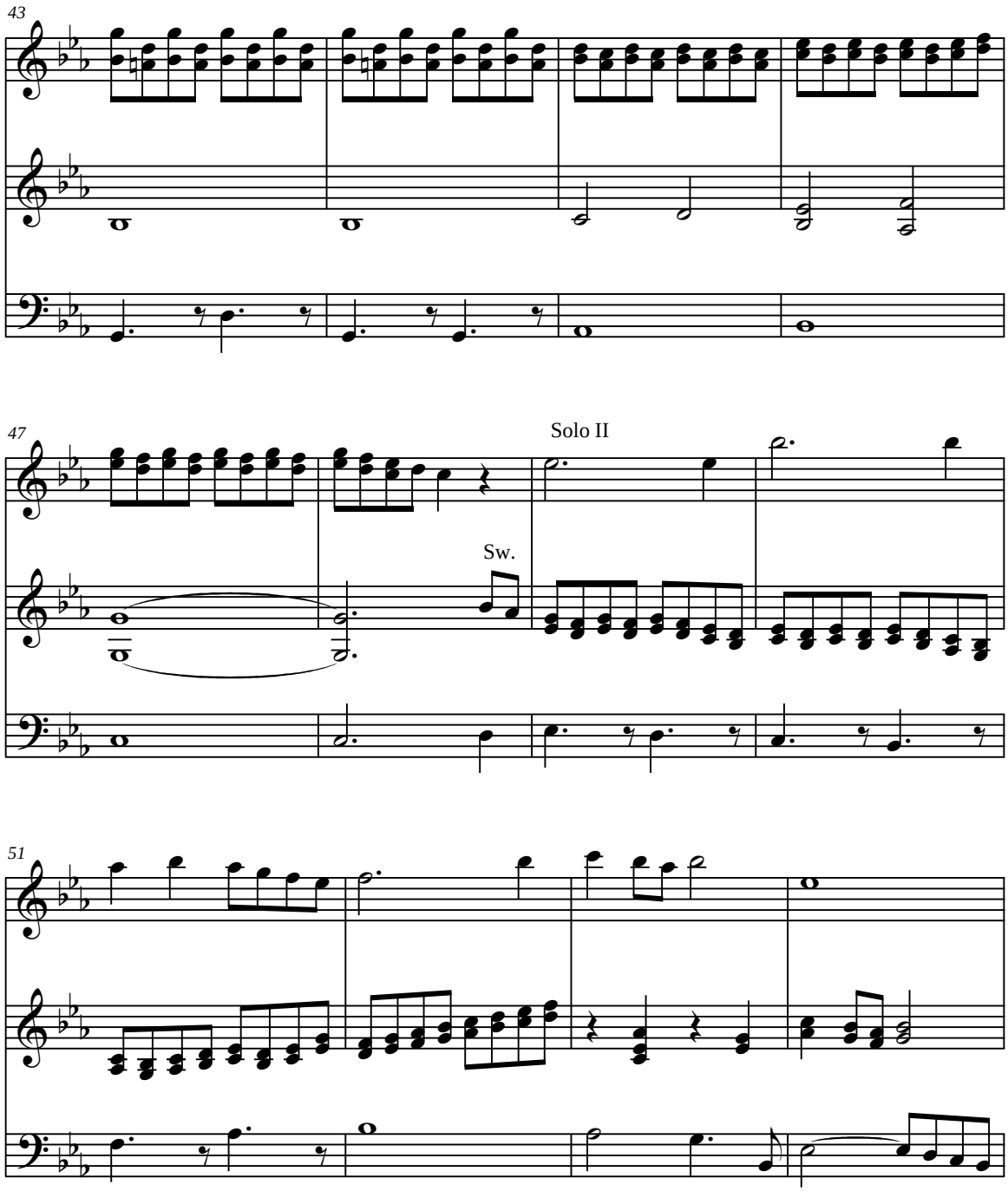

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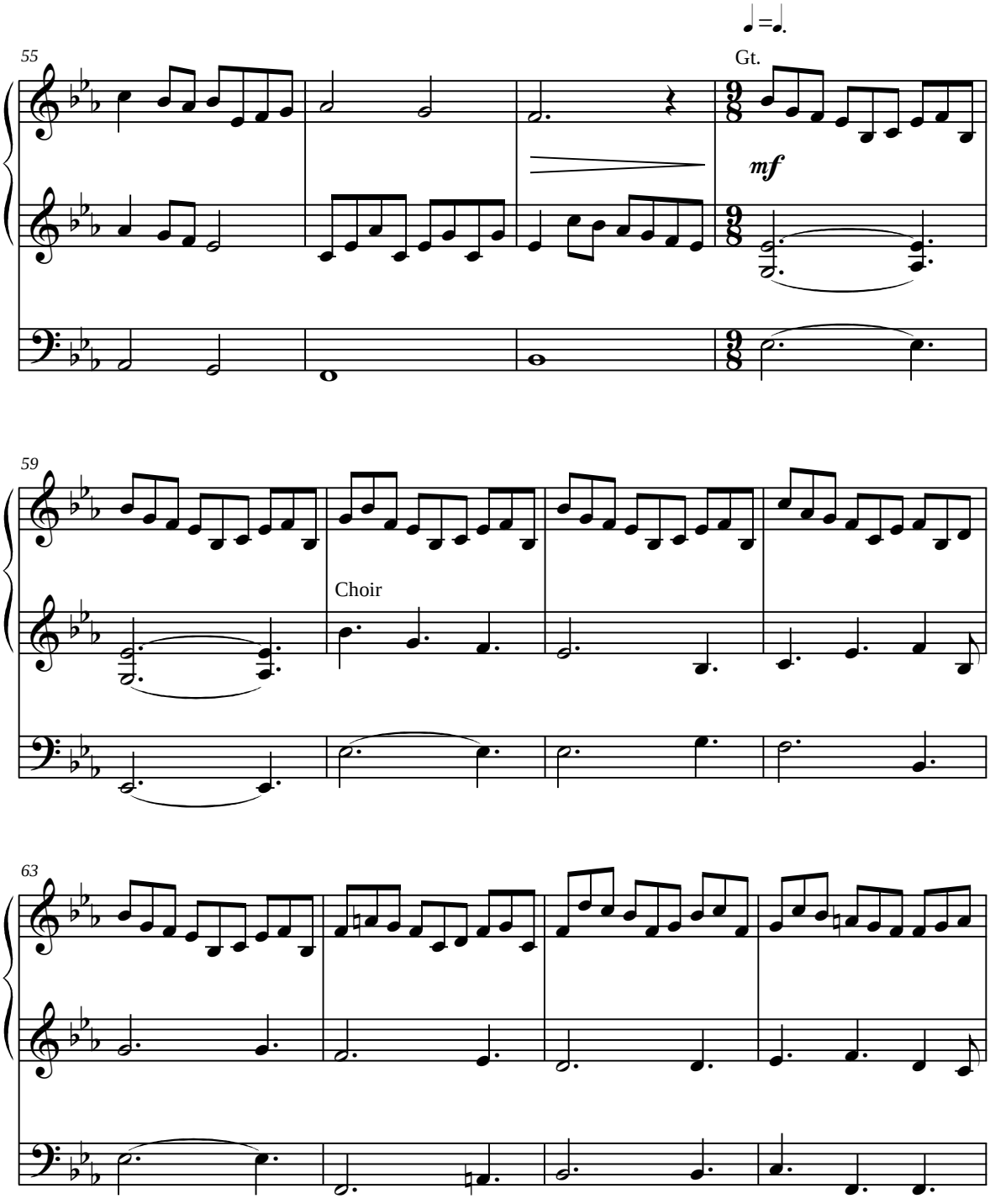

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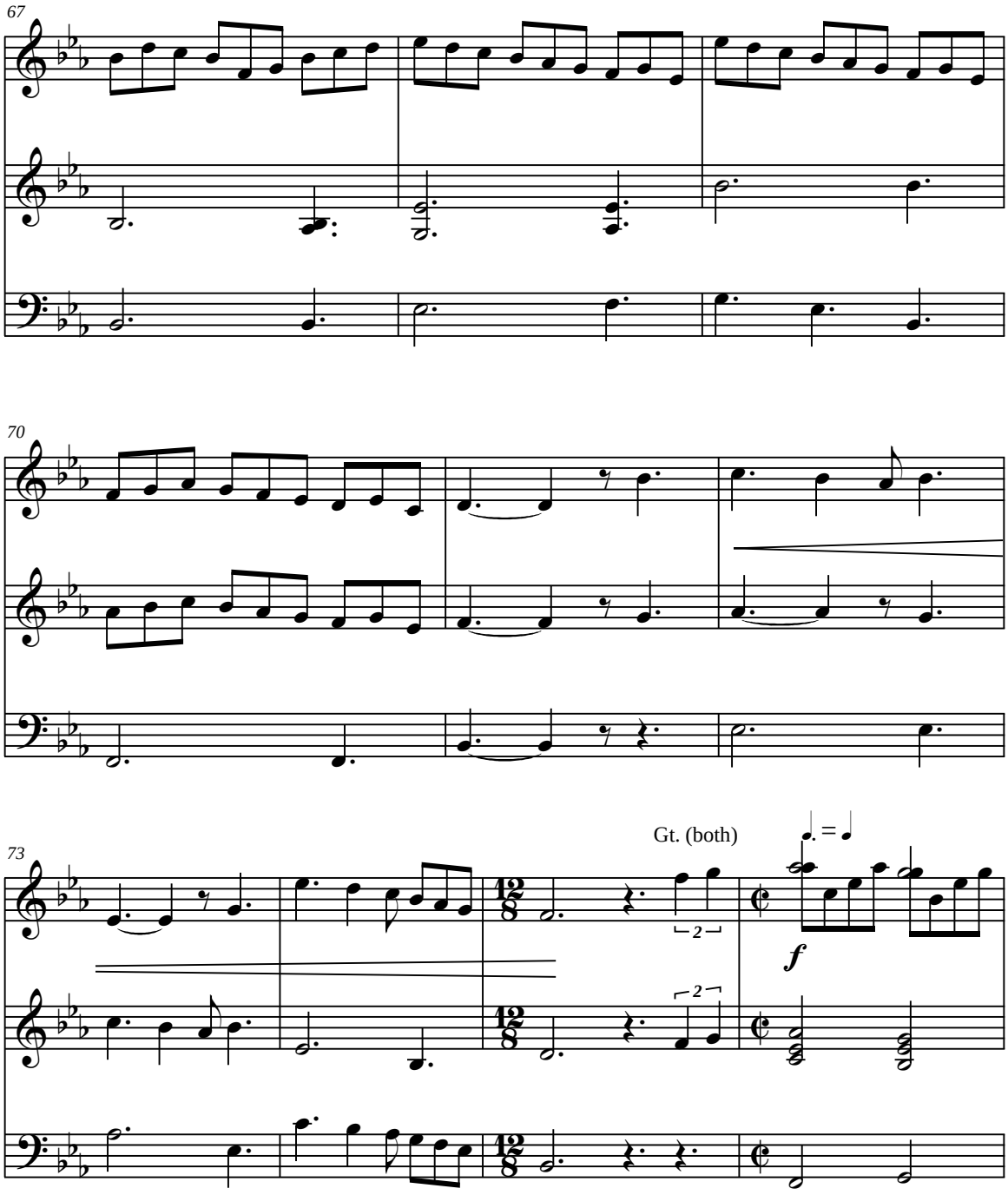
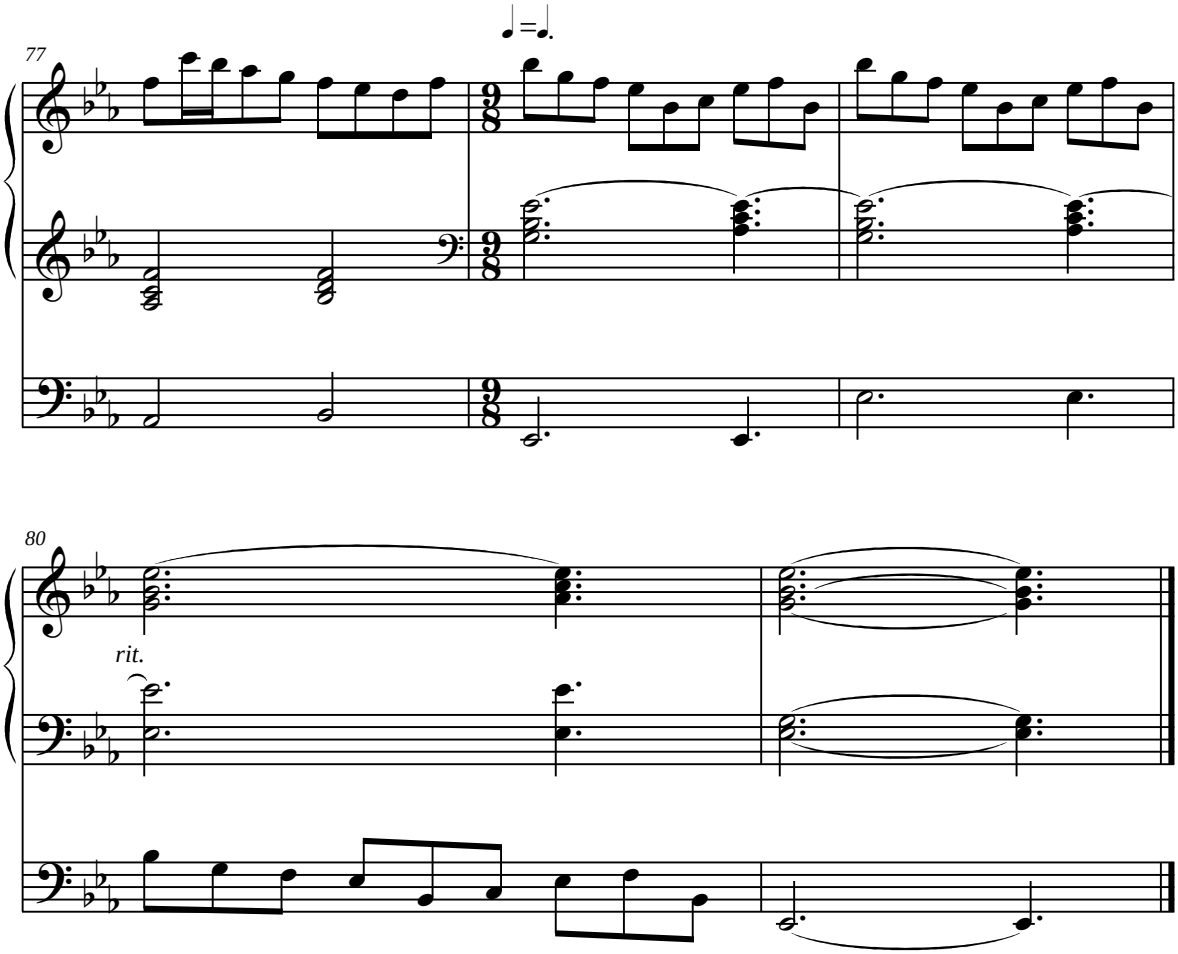
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